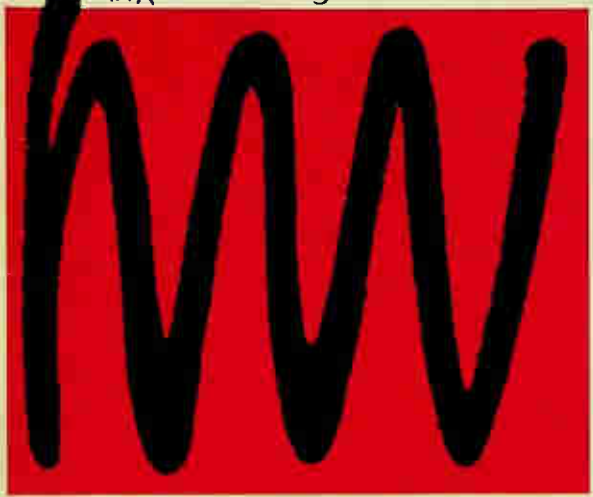


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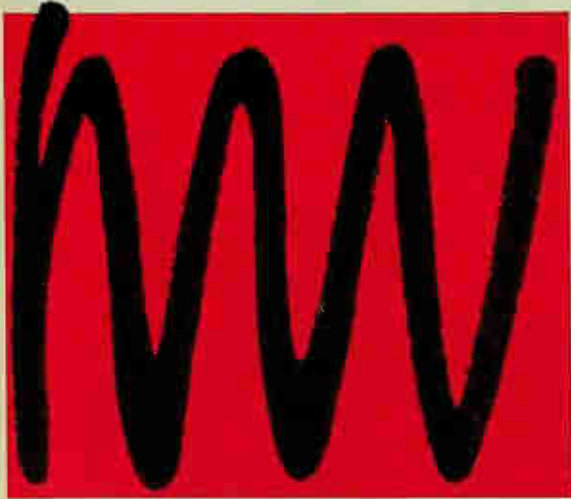


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New product: K-tel's Dance Hits TV promotion, EMI's album of unreleased John Lennon material, and the Cartel World service campaign **3**
 ILR/ITV simulcast **4**
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 A&R: Courtney Pine (left) leads the cast of a bumper LP review section — also Talent starring Helen Terry, Outfield, Robert Cray, Passmore Sisters and more, plus Publishing news, singles reviews, Europarade, Dance news, James Hamilton and Indies. Starts **16**
 Share watch: new service, tracking music shares **23**
 Classical news and reviews **27**
 Filmtrax special: how the picture is continuing to grow **28-31**



Elmer Bernstein, co-presenter of BASCA's Gold Badge Awards, with fellow composers Don Black and Mike Batt (above). More Diary pictures, and Dooley's weekly round-up **37**
 Music For Pleasure: celebrating 21 years of success **See centre pages**

Eyes down for chart bingo

A BINGO-style game based on the singles chart placings is to be launched by *Today*, the first time the chart has been used in a nationally-run competition.

The game will run one day each week until Christmas and will involve the use of game cards delivered to households throughout

the country.

The cards will carry five letters, each one of which will represent a single. The singles will all be in a list of 26 contenders supplied by *Music Week* to *Today* each week. The winning card will be the one that corresponds to the top five published on Wednesday.

Gamemakers Ltd, the company promoting the game, says there are 8m different permutations to the letters on the cards and that this is the first game to be based on events in the news. Gamemakers points out that the list of 26 singles is designed to include all possible candidates for the top five.

Napier-Bell bounces back — with style

A NEW music marketing concept, based around the view that the world looks to the UK for a lead in fashion and contemporary pop, is being launched by former Wham! manager Simon Napier-Bell.

Napier-Bell believes he has put together a package that can be marketed around the world on a label that, like Tamla Motown in the Sixties, will encapsulate a style.

He is launching Music UK with four artists who will work together on tracks, and on songs that feature one individually, the other three will sing backing vocals.

Music UK's first release is a single, I Wanna Dance by Cher Perrier, and there will be two more singles out before an album featuring all four artists is released in March.

Napier-Bell argues that not put-

ting out albums by the individual artists has advantages to the label and to the performers. "They don't have to wait a year to get an album out and we can put out the best of the material and not have to pad out four good tracks with six that don't quite come off," he says.

The album is the crux of Music UK's international plans; Napier-Bell believes an LP conveys a style and image that is a marketable commodity. He also points to the expense of promoting a single into the US charts and maintains that an album is a more efficient vehicle for breaking an artist in that country.

In addition to promoting the artist, Music UK will also be promoting itself. "Overseas, Music UK will be a logo and an image and a



NAPIER-BELL: style is a marketable commodity.

style," says Napier-Bell.

"In every single country in the world, people who have any sense of fashion and style look to England for their musical tastes. It must be possible to use that to break artists across the world."

When the artists tour, they will be on the road together under the banner of the Music UK Roadshow

TO PAGE FOUR ▶

CBS Songs picked out as £87m target

AN £87m bid has been made for CBS Songs in the US. Involved in the offer is Charles Koppelman of The Entertainment Company, but current reports suggest that he is acting on behalf of Steven Swid, who is chairman of the General Felt Corporation garment business.

Swid in turn appears to be acting as an individual in the matter rather than representing General Felt. *Music Week* under-

stands that the three insurance companies which are joint partners owning the United Artists catalogue now controlled by CBS Songs are so far resisting the offer. CBS Songs is wholly owned by CBS Inc. The consortium buy-out of the company being put together by CBS Songs chief Mike Stewart seems now to be out of the running, but Stewart is expected to continue in his post.

Music makes mark on British Video Awards

MUSIC MADE a significant impact on the first British Video Awards, staged last Thursday at London's Grosvenor House Hotel by the British Videogram Association.

Best Selling Video was Virgin's Rupert And The Frog Sang and Poul and Linda McCartney were on hand to collect the award, while Picture Music International's Queen Live In Rio was Most Popular Music Video, having been voted top in a public poll.

The Rupert short has become the biggest selling video of all time, surpassing even Michael Jackson's

Thriller, and McCartney — "well chuffed" at picking up his award — re-iterated his wish to make a full length Rupert movie.

Poster power

WINTERLAND PRODUCTIONS has created what it claims is the world's largest distributor of celebrity posters and merchandise by joining forces with Verkerke Reprodruktes to form Rock Express.

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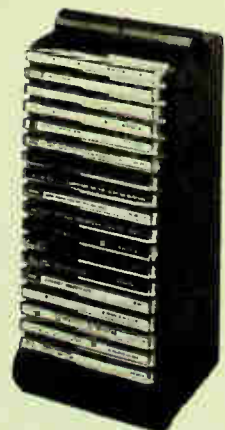
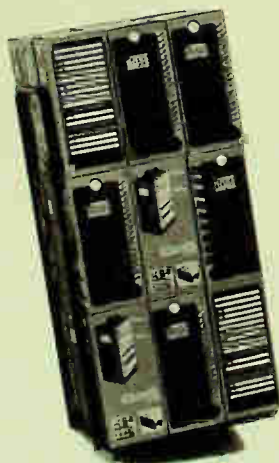
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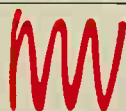
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Next Music Week Directory free to subscriptions current in January 1987.

£1¼m TV ad spend for Foster And Allen

A £250,000 TV campaign is being mounted by Stylus in support of Foster and Allen's Reminiscing album.

The promotion broke this week in Scotland, Grampian, Border, TSW and HTV and is due to roll-out nationally later. In addition, space has been bought in *The Sun* and

Daily Mail and in-store material will be available.

Dealer-priced at £4.17 (compact disc at £8.54), the album has Old Shep, If Only We Had Old Ireland Here and The Mira and new arrangements of Sunshine Of Your Smile, Somewhere My Love and Old Loves Never Die.



GRACE JONES' *I'm Not Perfect But I'm Perfect For You* single, released on November 3, is to be backed by pop consumer press advertising and flyposting in London. Capital says there will also be a marketing campaign around her album, *Inside Story*, due out in late November.

● HURRAH ARE backing the release of their first major single on Arista, *Sweet Sonny/Hearts And Hands*, out on October 27, with 14 nationwide dates.



CARTEL WORLD Service is the title of a campaign being run by the indie distribution network to promote the foreign labels and artists that it handles.

The Cartel has bought pop consumer press advertising and is making available posters for dealers. All featured product will carry a special sticker.

All product will be available at UK prices whereas in the past many of the albums have been in the shops only as expensive imports.



A SECOND round of TV and press advertising is being run by Arista to promote Whitney Houston, the singer's debut album.

Co-operative ads with John Menzies are to run between October 30 and November 6 in the Scotland, Border, Grampian, TSW and Granada regions. Starting on November 5, Arista is running an independent campaign in Yorkshire and Harlech.

Co-operative press advertising with Menzies in *The Sun* and *Glasgow Daily Record* has been organised for the end of October.



£3¼m TV promo for K-tel compilations

TWO TV campaigns in support of K-tel's Dance Hits — 16 Of The Best From '86, and Together — 16 Songs For Lovers, are running this week.

Dance Hits, a 16-track compilation featuring Jeffrey Osborne, Miami Sound Machine, Billy Ocean and Cherelle, is currently being promoted in the Granada and Yorkshire regions and on TV-am. From Monday, the £250,000 campaign moves to Central, Tyne Tees and TVS.

The Together promotion is now running in Central and Harlech and the £1½m spend will be supported by competitions and other promotions. Featured songs include Jennifer Rush's *The Power Of Love*, plus *Amoureuse*, *Me And Mrs Jones* and *You're My Favourite Waste Of Time*.

New/old Lennon

AN ALBUM of previously unreleased John Lennon material is being released by EMI on November 3. Titled *Menlove Ave*, the album includes three covers plus five cuts recorded live in the studio during the mid-Seventies and two other tracks.

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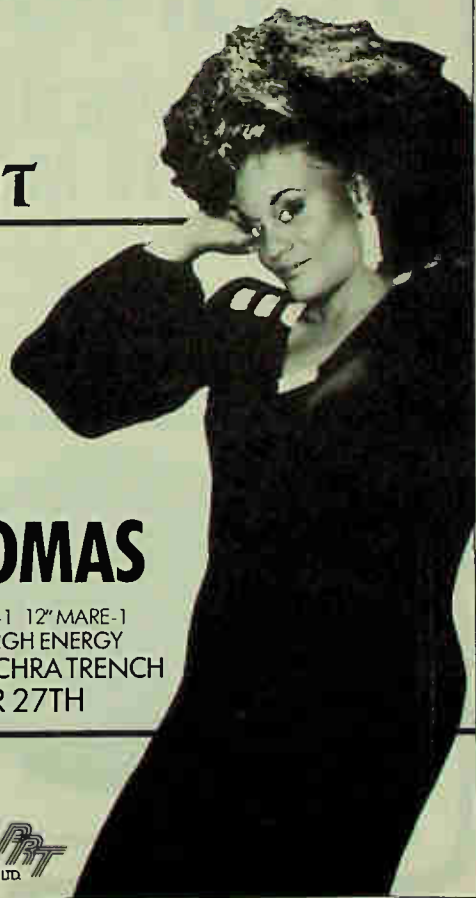
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disc

DIGITAL AUDIO

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- 2 BROTHERS IN ARMS, Dire Straits Virgin/Phonogram
- 3 SILK AND STEEL, Five Star Tenn/RCA
- 4 BREAK EVERY RULE, Tina Turner Capitol
- 5 REVENGE, Eurythmics RCA
- 6 TRUE BLUE, Madonna Sire
- 7 A KIND OF MAGIC, Queen EMI
- 8 GRACELAND, Paul Simon Warner Brothers
- 9 DANCING ON THE CEILING, Lionel Richie Motown
- 10 INVISIBLE TOUCH, Genesis Virgin
- 11 ZAGORA, Loose Ends Virgin
- 12 COMMUNARDS, Communards London
- 13 STREET LIFE, Bryan Ferry/Roxy Music EG
- 14 INTO THE LIGHT, Chris De Burgh A&M
- 15 20 GREATEST SONGS IN MOTOWN HISTORY, Various Motown
- 16 PLEASE, Pet Shop Boys Parlophone
- 17 SD, Peter Gabriel Virgin
- 18 SOMEBODY IN TIME, Iron Maiden EMI
- 19 BROTHERHOOD, New Order Factory
- 20 THE FINAL, Wham! Epic

Compiled by Music Week Research 1986

Charity gig gets ILR/TVS link-up

EIGHT ILR stations are linking up with South Coast television station TVS for a simultaneous broadcast of a star-studded rock gala to benefit a drugs charity.

Going out on Thursday, November 13, the show will be the second independent television and radio simultaneous broadcast in two months. A film of Queen's Wembley concert is being put out by Channel Four and all ILR stations nationwide on Saturday (25).

Co-producer of the TVS broadcast Ian Baddon says his project was conceived separately and he believes it is unique in that the same

ads will be broadcast at the same time on radio and television. The radio and television stations will be linked by British Telecom landlines and will not use the satellite technology that the Queen show will be relying upon.

Centrepiece of the 90-minute show, titled When The Going Gets Tough, will be a super-group consisting of Billy Ocean, Jaki Graham, John Entwistle, Gary Moore, Zak Starkey, Ian Paice and Jon Lord. Donations to the Action On Drugs campaign will be pledged to TVS and to the participating radio stations in the TVS region.

Luxembourg goes indie

RADIO LUXEMBOURG is launching its autumn schedules on Saturday (25) and prominent among them will be a show devoted entirely to indie product.

Going out at 7pm on Tuesdays, it will be called Off The Wall and hosted by Peter Antony. Luxembourg believes it will be the first show of its kind broadcast to the UK.

Iain McNay, a committee member of the indie organisation

Umbrella, warmly welcomes Off The Wall, saying: "It's another encouraging step forward for the indie movement. At last, the indie sector seems to be getting some real recognition from the radio. I hope that other stations will take note and consider similar programming."

Other highlights of Luxembourg's new schedules include the return of Tony Prince on Saturday evenings.

Factory boss kicks off indie seminar

THE INDEPENDENT Labels Seminar, run by indie sector association Umbrella, takes place on Saturday and Sunday (25 and 26) and the organisation says it is expecting around 200 people to attend.

The event is being held in the Drill Hall Theatre, Chenies Street, London WC1 and the opening speech with the theme Independents Today is being given by Tony Wilson of Factory Records.

The first panel of the day will cover sales and distribution, including manufacturing, marketing and exporting, and the afternoon sessions will cover recording studios and producers along with agents, concerts and promoters.

Sunday's opening session will be radio, TV and press, and panelists will include Radio One DJ Janice Long, Whistle Test presenter Andy Kershaw, Chart Show producer Gill Sinclair and R1 chief assistant Dave Price.

In the afternoon, the topics will be publishing, finance and artist development.

Ellis eases out of BPI Awards

DON ELLIS will not after all be overseeing the organisation of the Record Industry Awards. The former MCA and RCA managing director has been acting as a consultant to PolyGram and says that the work — involved in the day-to-day running of PolyGram Video and PolyGram Music Video — has grown to the extent that he could not devote enough time to the awards.

Groves reunited

IAN GROVES, who was commercial director of PolyGram Record Operations until August, has rejoined CBS as consultant director.

His responsibilities will include sales and marketing and overseeing key projects.

Napier-Bell

► FROM PAGE ONE and all single and album covers will prominently feature the company.

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World BRIEFING

AMSTERDAM: The compact disc has played a major role in an improvement in record sales figures in Holland over the first six months of this year. A five per cent increase on the corresponding period last year was revealed by Jan Gaasterland, MD of the Dutch 10 Days Record Event Foundation, at the start of this year's event, designed to encourage the public to buy more LPs, cassettes and CDs.

WASHINGTON: The Recording Industry Association of America (RIAA) has joined forces with a number of film, print and computer software publishers to ask the US trade department to deny certain trade benefits to Indonesia in view of the rampant piracy centred in that country.

SYDNEY: David Bowie, George Harrison, Mick Fleetwood, Elton John and Alan Lancaster of Status Quo are among major international music stars who are putting down Australian residency roots in addition to their homes elsewhere.

Bowie has a house in Perth, the city where his son is being educated; Harrison is building one on Hamilton Island off Queensland; Fleetwood has purchased land in rural New South Wales, and Lancaster is living permanently in Sydney, commuting to London for occasional recording and concert commitments.

Elton John is a prominent figure on the Sydney social scene, and members of Dire Straits are investing in opulent penthouses and mansions in the city.

NEW YORK: A voluntary redundancy scheme has been presented to a number of RCA/Ariola employees at the company's New York, Los Angeles, Nashville and Lynchburg, New Jersey, locations.

The aim is understood to be cutting office staff by at least 25 per cent. No manufacturing or distribution personnel or Arista employees are involved.

NEW YORK: CBS Records International is handling broadcast distribution outside the US of the BBC documentary South Pacific In London about the making of the Jose Carreras/Dame Kiri Te Kanawa recording of the classic Broadway musical. Advance orders in the US alone for the recording are 1/4m units, 70,000 of them for CD.

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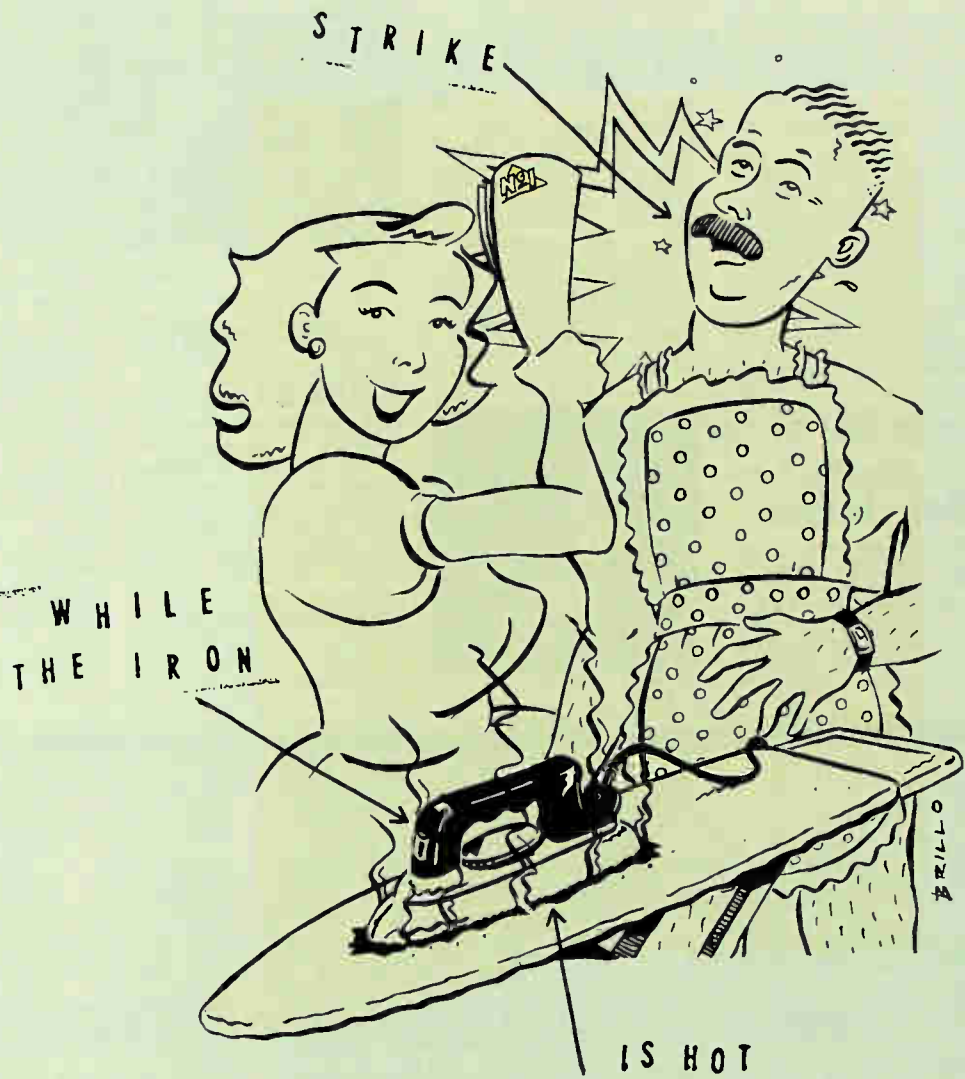
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NO1
GETS CLOSER

Akhtar defends RM dispute as only possible course

RECORD MERCHANTISERS' disputes with RCA and CBS — which involved RM refusing to buy product from either company — was the only way it could get its message across to its suppliers.

That was the defiant theme of the speech made by managing director Hosen Akhtar to RM's annual sales conference last week, though he added that nobody welcomed that kind of confrontation.

Akhtar said: "We pride ourselves

in understanding and satisfying the needs of our customers. I believe we have forged a successful partnership and I should like to thank our customers for their steadfast support during our difficulties with RCA and CBS.

"This was an important turning point in our relationship with both our customers and suppliers since it made it apparent — to both sides — that our interests were the same as our customers'. The record companies are now very much aware of the vital role played by our outlets in the retailing of music.

"I am sure this realisation and the lessons learned from it will guide the record companies' future behaviour towards their customers. No-one in their right mind welcomes this kind of confrontation with its consequent loss of sales but there are times when it is the only

way to get one's message across.

"We offer the record companies a real partnership to build a strong and profitable industry — on the right terms, of course. We must all use our energies to sell more product in a manner which allows us all to make increasing profits."

Keynote speaker of the conference was PolyGram chief executive Maurice Oberstein who predicted a £100m compact disc market in the UK for 1987.

He added that RM had an increasingly important role to play as music hardware technology advanced because there would be a developing need for a company with expertise to liaise between retailer and supplier.



MAURICE OBERSTEIN: predicting £100m CD market in UK for 1987.

Allan James

A PRINTER'S error in last week's *Music Week* meant an incorrect spelling of Allan James, who has recently founded Rime Records. Debut release for Rime, which is distributed by RCA/Ariola, is *Stoy Close* by Jonsen/Tokohoshi. James also launched Affair Records last month.

MUSICAL

Chairs

MCA HAS appointed David Bower, formerly marketing and international manager at Siren, as creative development manager. His responsibilities will include artist development and managing international A&R ...

Mike Roberts has been appointed copyright manager at PolyGram music. He formerly held the same position at ATV Music ... Deborah Harris has been appointed legal and business affairs manager for the Chappell and Intersong Music Group, following the relocation of vice president and general counsel John Brunning to the New York office. Harris, who will continue to be based in London, joined the group as legal and business affairs adviser 18 months ago from a similar position at WEA Records UK, and will be assisted by Alison Cooper ... Tim Blackmore has resigned from the Odyssey group after three years to write a book and develop independent production and consultancy work.

He leaves at the end of the month and thereafter is contactable at 01-460 6306...

Lorraine Trent has been appointed senior product manager for the EMI label — she was previously with CBS — as has Dwayne Welch who was previously with Parlophone. Mike Perry is also appointed head of regional promotion, having previously held similar positions at Polydor and Arista, while Matthew Austin transfers from EMI strategic marketing to become radio promotions manager...

Michael Emmerson has been appointed president, RCA Red Seal, the independent operating unit responsible for RCA's classical music and original Broadway cast recordings. Emmerson relinquishes his management activities, whose roster included James Galway and Emmerson's wife, Elena Duran, another flautist. He will be based in New York ... Super channel has appointed Kazuo Koyama as international sales executive, primarily responsible for selling advertising and sponsorship to Japanese clients ... Francis Pettican has left his post of Island Music general manager to join the Westbury Music consultancy firm ... Peter Copeland has been appointed conservation manager heading the National Sound Archive (NSA) technical services section with effect from October 15 ...

Directory

RECENT MOVES: Serious Records to 23 Duke Street, London W1 (01-486 8281)... Morris Dorbyshire Productions to 57 Paland Street, London W1 (01-439 3016/01-437 5808)... Twink Records to 33b North Station Road, Colchester, Essex (0206-560871)... Ice Records to 4 Swan Yard, Highbury, London N1 (01-354 3600)... Music Of Life Records and Chris France to 271 Royal College Street, London NW1 (01-482 0115).

11 OCTOBER 1986

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KING KURT display their means of support for the Polydor A&R team who have just signed the band to the label.

Label director threatened with jail sentence

THE THREAT of a two-month prison sentence was imposed on Last Resort Records director Michael French on Friday by a judge who also fined him £100 for contempt of court.

The sentence was suspended on condition that French supplies a sworn statement within seven days in a copyright dispute with Cringe Music.

French appeared in the High Court in London after being arrested on a magistrate's warrant

issued earlier in the month. He and his partner, Margaret Butler, are the defendants in an action alleging copyright infringement.

French and Butler were said to have produced a bootleg album called United Skins which included two Cringe-owned works, Take Him Away and Rebel. Judgment was given against them in October last year and they were later ordered to produce affidavits in proceedings to assess damages against them.



UPTON PARKS: Barry Upton signs up as the latest DJ to join Tony Prince's DMC Records. With him are (left) Prince and DMC re-mixer Les Adams.

Import bans

THE MCPS has advised signatories of the BPI/MCPS joint licensing scheme that until further notice no import licences will be granted for the following Level 42 albums on Polydor: The Early Tapes (422-831-081-1 Y-1/4), Level 42 (422-821-935-1 Y-1/4), The Pursuit Of Accidents (422-810-015-1 Y-1/4), Standing In The Light (422-813-865-1 Y-1/4), True Colours (422-823-542-1 Y-1/4), and A Physical Presence, Part 1 & 2 (422-827-030/31-1 Y-1/4).

Singles costs down at COPS

RECORD PRESSING company COPS is claiming it has brought the cost of making a single within the reach of more bands by launching a package that means a total cost of 79.5p per record for 1,000 units. The price includes recording, processing, pressing, labels and sleeves.

● WEA COMMERCIAL and business affairs director Fran Neyrkla has been appointed chairman of the BPI rights committee as successor to John Brooks who has held the position since January 1984.

Brazil opens door to UK talent

RED DOOR Productions is the name of the company set up by Louis Savy, Terry Hewett and Chris Vaughan to promote UK rock bands in Brazil. First band contracted are Neot Records' Venom who will be touring the country in December.

Says Savy: "We believe we are the first British company to present tours featuring internationally known artists in Brazil. We are inviting bands to come to Brazil

with the assurance that the problems that plagued Latin American tours have become a thing of the past."

NEW INDIE label Possum Records which debuts with the single Africa by Blackpool band Lelu/Lu's is distributed through DMS/RCA and not Pinnacle, as reported last week while the Dojo label (Indies Tracking) is through the Cartel and not Pinnacle.

Bestall goes Big Time

BIG TIME Records is being launched in the UK this month by former Air Supply manager Fred Bestall. The company says it is looking for UK talent to add to its artist roster which already includes Lucy Show, Redd Kross, Love Tractor and Dump Truck. Big Time is based at Top Floor, 9 Maddox Street, London W1 (01-629 7447).

Tina Turner

THE NEW SINGLE

TWO PEOPLE

PRODUCED BY TERRY BRITTEN
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PRODUCED BY MARTIN WARR
12 CI 150

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'LET'S STAY TOGETHER' AND 'PRIVATE DANCER'
12 CI 150

SPECIAL LIMITED EDITION POSTER SLEEVE
CI X 150

AS FEATURED ON THE HIT ALBUM TAPE & COMPACT DISC 'BREAK EVERY RULE'



DEALERS ON a recent trip to Hungary — winners of a Conifer dealer competition could not have avoided the temptation of actually visiting Hungarian record shops themselves. And, undoubtedly they were surprised by the advances in this sector.

For the gradual easing of strict government monopoly has affected the record industry as well as most other areas. The vast majority of records sold in Hungary move through the official channels of the state record shops and record departments in bookshops — about 230 in Budapest, and 800 throughout the country.

But the last five years have seen a growing number of private shops — there are currently estimated to be about 50 in the capital and 130 throughout Hungary — selling largely western pop and jazz which is in short supply in official outlets.

Beneath the main offices of the Hungaroton operation in Vorosmarty Square in Budapest is one of the large official record shops, and even a brief glance in there shows how much the domestic record industry differs from record shops in the UK.

Entering it is a bit like a timewarp experience, in which you are whisked back 20 years. The environment is very sober, there are listening booths just like in the good old days, and the prices are a bit like that as well.

For records are amazingly cheap. New digital classical records are £1.50, while analogue

Hungry for product

Nicolas Soames takes a trip to Hungary and discovers a developing, yet enterprising retail sector. Prices are low, while custom is high, as privately owned shops begin to provide an alternative service to

the state record company, Hungaroton. But it is the insatiable demand for short supply Western product which is seen as the most significant and important area of expansion.

are even cheaper at about £1.35. Cassettes are slightly more expensive, at £2. All are either Hungaroton records, or bear the labels of other socialist countries, such as Czechoslovakia's Supraphon or the USSR's Melodiya.

All these records stand in familiar racks divided into different genres. But behind the counters, though in clear display, are piles of Western imports. There was Dire Straits' *Brother In Arms*, McCart-

ney's *Pipes Of Peace*, Deep Purple's *Perfect Stranger*, and Phil Collins' *No Jacket Required*.

All were available, I was told, for between £4.20 and £4.70, which in Hungarian terms is a fortune.

There were virtually no imported classical records, apart from the few records licensed each year from major Western companies — I noticed Philips' recording of Handel's *Messiah* conducted by John Eliot Gardiner, for instance — because customers were simply not prepared to pay high prices when they could get the same repertoire adequately done by a Hungarian orchestra.

And virtually no CDs are sold in Hungary — understandable with a price of a little over £11 — not least because there are just a handful of people who can afford the £500 price-tag of a compact disc player.

With this kind of price level in the record industry, it is only the need that the young Hungarians feel for Western pop and jazz product that makes some kind of private enterprise possible in the record indus-

try. For the pop product imported by Hungaroton is limited in range — in order to minimise the spending of foreign currency an imports — and they are often on Yugoslavian pressings, which do not carry the cachet of a West German pressing, for instance.

This is why the private shops have expanded in Hungary. I walked into one of the established private shops, and with its bold shop front and modern record display, it closely resembles the shops we are accustomed to, though it was fairly small.

A stock of some 1,500 records was carried, its owner — who asked not to be identified — explained, though, that that fluctuated by about 500 according to the availability of product itself.

For most of the product was officially second-hand, although those that I saw were in pristine condition. The shop maintained a stock of Jean-Michel Jarre and Mike Oldfield in the Yugoslavian pressings at £5.30, but its main sale come from the insatiable demand

for Tina Turner (*Private Dancer* was strongly in evidence), McCartney's *Give My Regards to Broad Street*, Modern Talking, Bad Boys Blue and a range of jazz product, from Keith Jorrett to Miles Davis.

Much of this was available, in Western pressings, at between £9 and £10.

And they all came from the streets. Hungarians and tourists go abroad and return with as many records and cassettes as possible, knowing that there is a brisk trade in Hungary. They simply tape the records — blank TDK C90, for instance, costs £3 — and then sell the records to the shops.

"When we started about five years ago, we were one of the first, and business was good," said the shopowner. "But now the situation is more difficult because there are more shops and there are not enough records or tapes."

At the moment, the impact of the private shops on the Hungarian record industry is said to be small — according to official sources. And while Hungarian records are so cheap, it is difficult to see the private sector making much headway, despite the Hungarian demand for Western product.

This was admitted by the shop owner. "Records are far too cheap in Hungary — they are heavily subsidised by the Government," she said.

And yet in the time I spent at the shop, there was a constant flow of customers, not just browsing, but making up their minds quickly, and parting with ready cash. Clearly, the private sector is a growth area, despite government control.

'The environment is very sober, there are listening booths just like in the old days, and the prices are a bit like that as well'



JEB MILLION

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DOTS MUSIC FROM AROUND THE WORLD



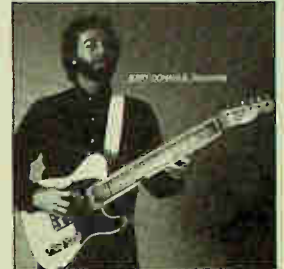
06 SNAKES OF NATURAL WOODS



MAKING WAVES SPRAY 105 ELECTRIC BLUEBIRDS



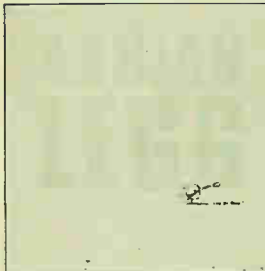
MAKING WAVES SPIN 304 THREE COLORS



MAKING WAVES SPIN 118 JERRY DONAHUE TELECASTING

THE ALBION DANCE TELLA MAKIS

SHAPE GRACELANDS AND THE NATURAL WOOD



MAKING WAVES SPIN 127 ADRIAN LEGG LOST FOR WORDS



MAKING WAVES SPIN 211 RAINER & DAS COMBO BAREFOOT ROCK WITH



MAKING WAVES SPIN 117 DROOGS STONE COLD WORLD



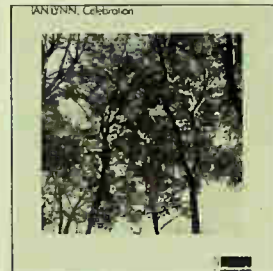
BAM CARUSO KIRI 70 VARIOUS ARTISTS ARTISTS STAIRCASE TO NOWHERE



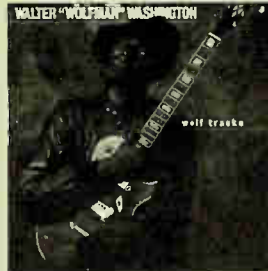
BAM CARUSO KIRI 44 RUBBLE VOLS VARIOUS ARTISTS THE ELECTRIC CRAYON SET



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'The environment is very sober, there are listening booths just like in the old days, and the prices are a bit like that as well'

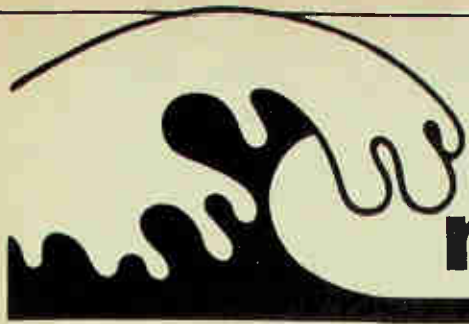


JEB MILLION

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SHAKE - GRACELANDS AND THE NATURAL
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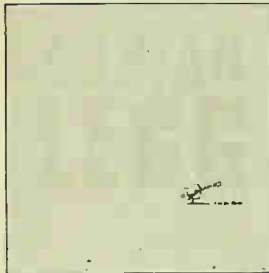
MAKING WAVES SPRAY 105
ELECTRIC BLUEBIRDS



MAKING WAVES SPIN 304
THREE COLORS



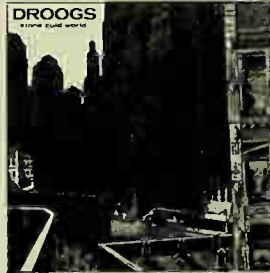
MAKING WAVES SPIN 118
JERRY DONAHUE - TELECASTING



MAKING WAVES SPIN 127
ADRIAN LEGG - LOST FOR WORDS



MAKING WAVES SPIN 211 RAINER & DAS
COMBO - BAREFOOT ROCK WITH



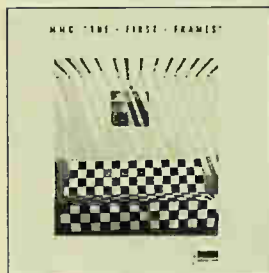
MAKING WAVES SPIN 117
DROOGS - STONE COLD WORLD



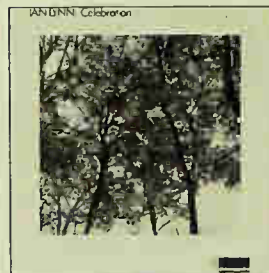
BAM CARUSO - KIRI 70
VARIOUS ARTISTS ARTISTS - STAIRCASE
TO NOWHERE



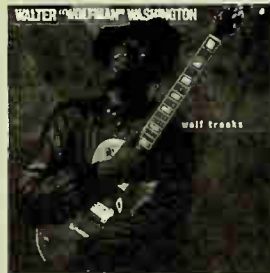
BAM CARUSO - KIRI 44 RUBBLE VOL 5
VARIOUS ARTISTS - THE ELECTRIC
CRAYON SET



MMC - MM(CD)011 LP+CD
VARIOUS ARTISTS - FIRST FRAMES



MMC - MMC(D)012
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Table with columns: This Week, Last Week, Weeks on Chart, Title, Artists, Producers, Publishers, Label, (12) Number, (5) Simbolator, and a 'W' icon. Contains 37 entries of charting singles.

TITLES A-Z (WRITERS) Table listing song titles and their respective writers. Includes a 'THE NEXT 25' section at the bottom.

Table with columns: Rank, This Week, Last Week, Weeks on Chart, Title, Artists, Producers, Publishers, Label, (12) Number, (5) Simbolator, and a 'W' icon. Contains 75 entries of charting singles.

Panel Sales increase over last week... Panel Sales increase of 50% or more over last week... Panel Sales decrease over last week... Top 75 charted in radio survey



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A&R INDIES

T R A C K I N G

by Dave Henderson

THE BATTLE BOYS continue their outcry at life itself with a new album on their own Battle Incorporated label (through Red Rhino and the Cartel) entitled *Heads* — it's Mindwarpy and long haired... More dishevelled and sweaty are American outfit **Government Issue**, whose Fountain Of Youth (through Rough Trade and the Cartel) self-titled LP is the kind of noisy thing that'll entice Punters to see them when the UK very soon... And, a quick line... **Leather Nun's** mini-LP *Lust Games* on Wire (through Nine Mile and the Cartel) is really pretty damn good.



Cherry Red, their LP is *A Matter Of*! and that's through Pinnacle. Still jangling after all these years.

LEATHER NUN: fine mini-album, *Lust Games*, on Wire Records.

CONTINUALLY MENTIONED in despatches, **APB** have their singles thrown together on a 10 track LP for Red River (through Fast Forward and the Cartel) called *Something To Believe In*. Fellow Scots, **Vazz** give us a weird and wonderful mini-set of five tracks called *Yaur Lungs And Your Tongues* on something that seems to be called CRV 6402 (also through F Forward). And, it's pretty good, too... Ah, compilations. Look *Who's Coming To The Surface Volume One: Home Grown on Sick Squid* through Revolver and the Cartel appears to emanate from Enfield (but I wouldn't put the price of a pint on that). Still, the rather tacky pack contains 10 tracks and some of them are quite promising. Take, for instance **Gift Of Alien, Diet, This Side Of Paradise** and **Zofia**. More info next time, though.

THE MALICIOUS mail from **Jack** from Nolts still flows. "So, what about mod?" he bleats. Look, Jack, remember **The Chords**? Well, they've got a new LP, *No One Is Listening Anymore*, on Unicorn through Nine Mile and the Cartel. How about that, mate? Who's more it features the group live at The Rainbow back in 1980 when they supported **The Vapors**. Remember **The Vapors**? No, no thanks... And, after mod... **Mood Six**. Yes, they're back with a new LP, too. Now signed to

CASTING YOUR mind even further back (cue **Russell Grunt**), Dojo who go through Nine Mile and the Cartel have some oddities for the skeletons in your closets. **Bill Nelson** sees his name up in polystyrene with **Be Bop Deluxe's** *Bop To The Red Noise* which covers tracks from the mid to late Seventies. And then there's **The Only Ones** with *Alone In The Night* which straddles their Short but sweet career and 1999 offer a kind of best of thing with *In Case Of Emergency*. Nice... Ace Records offer **The Teen Queen's** *Rock Everybody* — a tastefully twee set from the mid-Fifties, and sister label Off Beat has some hard piano banging from **Al Copley** on the rather splendid *A Handful Of Keys*.

BACK TO Scotland... and, **Fast Forward** are even more industrious than we at first perceived. Along with **Vazz** and **APB**, they've got the **Ted Hawkins**-styled **Tam White** and **The Dexters' Let The Good Times Roll**, a live cossette on Dexter's Records. There's also a cossette only release, **Honey At The Core** on HATC, which features the cream of Glasgow's more commercial outfits. Including **Big Dish, Wet Wet Wet, Bing Hitler, The Bluebells, The Floor** and more... On the single front there's 53rd and 3rd's **BMX Bandits' 12** inch *The Cat From Outer Space* and **Jesse Garon And The Desperadoes' Splashing Along 7**.

The BMX boys are cool and Jesse isn't far behind.

BLAST FIRST has a busy lead up to Christmas following the release of **Sonic Youth's** *Starpower* and **Head Of David's** *Dogbreath* (single and LP respectively), they'll have a 12 inch *Into The Groovy* from **Ciccone Youth** featuring **Mike Watt** and **Greg Ginn** of **Black Flag**, and **Lee Ranaldo's** *Six Lock Grooves* on 10 inch only... Anagram (through Pinnacle) have a new **Meteors** LP called *Sewertime Blues* scheduled for release this month, and **Glass** have **The Jazz Butcher Conspiracy's** *Distressed Gentlefolk* album which has grasped more than a lot of press attention already. Ah, yes, **Glass** is through Nine Mile and the Cartel... And **TIM** who brought us **The Moodists** last week have a rather splendid up-tempo guitar mini-LP/12 inch from **Persian Gulf** (through Backs).

I HAVE!! Yes, a copy of **The Wild Indians' Penniless** on Rosebud (Fast Forward and the Cartel) that I brushed past a few weeks back. And, it's great. Excellent. And, yes, **On The Face by The Ides Of March** is quite pleasant, too (that's through Pinnacle)... Have I mentioned **Tot Taylor's** new single *Anise Sir Tot* on London Popular Arts through Rough Trade and the Cartel? I don't think I have... Still what's cooking at **Cooking Vinyl**. Through Nine Mile and the Cartel, this aspiring folk-based label blasts off this week with **The Oyster Band** and their album *Step Outside*, plus a single *Hal-An-Taw, Michelle-Shocked* (geddit?) with **The Texas Compfire Topes** (with the legendary recording budget of "a set of batteries"), **Clive Gregson/Christine Collister** with *Home And Away* and a compilation of British root music called *The Cutting Edge*.

MEANWHILE... At Red Rhino, they have the debut LP from **Chumbawumba** (Pictures Of Starving Children on Agit Prop), **The London Cowboys' Long Time Coming** on Rodioactive, **Peter And The Test Tube Babies' LP Soberphobia** on Hoiry Pie, **The Hatler Trio's Three Ways Of Saying Two** on Charm, **My Bloody Valentine's 12-inch The New Record By...** on Kolesidoscope, **Bingo by Big Ed And The Rocking Rattlesnakes** a mini-LP on Black Lagoon, **If by Rubella Ballet** an LP on Ubiquitous, **The Membranes** new LP *Songs Of Love And Fury* on InTape, **Living In Texas' The Fastest Men Alive** LP on Chainsaw and a 12 and 7 inch from **Pauline Murray** (ex-Penetration) entitled *New Age* on Polestar.



A WILD INDIAN:
Penniless —
that's rich.

WorldRadioHistory

TOP ~~WINDS~~ SINGLES

1	4	STATE OF THE NATION	New Order	Factory FAC 1537 (12"-FAC 153) (I/RT/P)
2	7	THINK FOR A MINUTE	The Housemartins	Go! Discs GOD(X) 13(F)
3	6	STARPOWER	Sonic Youth	Blastfirst BFFP 7(T) (I/RT)
4	3	DICKIE DAVIS EYES	Half Man Half Biscuit	Probe Plus PP 21(T) (I/RT/Probe Plus)
5	4	THE PEEL SESSION (1st June 1982)	New Order	Strange Fruit—(SFP5001) (P)
6	5	HANG-TEN!	The Soup Dragons	RAW TV Products RTV (12) 1 (I/RT)
7	7	LOVE AFFAIR WITH EVERYDAY LIVING	The Woodentops	Rough Trade RT(T) 178 (I/RT)
8	NEW	NAKED AS THE DAY YOU WERE BORN	The Weather Prophets	Creation CRE 031(T) (I/RT)
9	8	WHO DO YOU WANT FOR YOUR LOVE	The Icicle Works	Beggars Banquet BEG 172(T) (W)
10	10	THE PEEL SESSION (10th May 1977)	The Damned	Strange Fruit—(SFP5002) (P)
11	11	SUNARISE	The Godfathers	Corporate Image GFR 030(T) (I/RR)
12	NEW	SOMETIMES	Erosure	Mute (12) MUTE 51 (I/RT/SP)
13	9	WONDERFUL LIFE	Black	Ugly Man—(JACK 1) (I/RR)
14	14	LIKE A HURRICANE/GARDEN OF DELIGHT	The Mission	Chapter 22 (12) CHAP 7 (I/NM)
15	19	THE GRIP OF LOVE	Ghost Dance	Karbon KAR 604 (P)
16	18	BELA LUGOSI'S DEAD	Bauhaus	Small Wonder TEENY 2 (I/Backs)

17	20	BLUE MONDAY	New Order	Factory—(FAC 73) (I/RT/P)
18	30	VELVETEEN	Rose Of Avalanche	Fire BLAZE 14(T) (I/NM)
19	26	GENTLE SOUND	The Railway Children	Factory—(FAC 162) (I/RT/P)
20	16	THE PEEL SESSION (12th September 1978)	Stiff Little Fingers	Strange Fruit—(SFP5004) (P)
21	25	PANIC	The Smiths	Rough Trade RT(T) 193 (I/RT)
22	22	SERPENTS KISS	The Mission	Chapter 22 CHAP 67 (12"—CHAP 6) (I/NM)
23	21	SURF CITY	The Meteors	Anagram/Cherry Red (12)ANA 31 (P)
24	29	JESUS IS DEAD (EP)	The Exploited	Rough Justice—(12KORE 102) (P)
25	13	GOOD VIBRATIONS/ROMAN P	Psychic TV	Temple TOPY(T) 23 (R)
26	23	LIKE AN ANGEL	The Mighty Lemon Drops	Dreamworld—(DREAM 005) (I/RT)
27	12	MR. PHARMACIST	The Fall	Beggars Banquet BEG 168(T) (W)
28	27	A SCREW	S.W.A.N.S.	Kelvin 4.22/Same Bizzare—(KDE 312) (I/RT)
29	15	DRUGS/COME HERE MY LOVE	This Mortal Coil	4AD—(BAD 608) (I/P/RT)
30	32	RUNAWAY	Luis Cardenas	Consolidated Allied TOON(T) 1 (P)
31	50	I COULD BE IN HEAVEN	The Flimflames	Subway SUBWAY 6 (I/RE)
32	17	TOKYO STORM WARNING	Elvis Costello & The Attractions	Imp/Demon IMP 007(T) (MW/P)
33	36	THE RATTLER	Goodbye Mr Mackenzie	Precious Organisation JEWEL 2 (I/FF)
34	28	WAKING UP IN THE SUN	The Adult Net	Beggars Banquet BEG 171(T) (W)

35	31	WILD CHILD	Zodiac Mindwarp & The Love Reaction	Food SNAK 4 (I/RT)
36	38	WHOLE WIDE WORLD	The Soup Dragons	Subway SUBWAY 4(T) (I/RE)
37	39	THE PEEL SESSION (24th July 1984)	The Screaming Blue Mssiahs	Strange Fruit—(SFP5003) (P)
38	25	YIN AND YANG (THE FLOWERPOT MAN)	Love and Rockets	Beggars Banquet BEG 166(T) (W)
39	47	THIS MEANS WAR	The Beloved	Film Flam HARP 3(T) (P)
40	NEW	WHERE THE FLIES ARE	Danielle Dax	Awesome AOR 6(T) (I/RT)
41	45	RAIN OF CRYSTAL SPIRES	Felt	Creation CRE 032(T) (I/RT)
42	42	HEART FULL OF SOUL	Ghost Dance	Karbon—(KAR 606-T) (P)
43	40	THE PEEL SESSION (16th November 1983)	Sudden Sway	Strange Fruit—(SFP5005) (P)
44	NEW	TRUMPTON RIOTS	Half Man Half Biscuit	Probe Plus TRUMP 17 (12"—TRUMP 1) (I/Probe)
45	41	THE PEEL SESSION (1st May 1982)	Wild Swans	Strange Fruit—(SFP5006) (P)
46	33	I'M ON FIRE	Gianna Batz	I.D. EYE(T) 9 (I/RE)
47	35	HAPPY NOW	Stiff Kittens	Crisis/Prism CSS 5 (I/Red Rhino)
48	37	1936	The Ex	Ron Johnson ZRON 11 (I/NM)
49	43	BOOKS ON THE BONFIRE	The Bolshoi	Beggars Banquet BEG 170(T) (W)
50	49	ASSASSINS WITH SOUL	23 Skidoo	Illuminated—(12LEV 72) (I/RE)

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LOUDON WAINWRIGHT III



MORE LOVE SONGS



TOP 25 ALBUMS

1	2	BROTHERHOOD	New Order	Factory FACT 150 (I/RT/P)
2	3	TALKING WITH THE TAXMAN ABOUT POETRY	Billy Bragg	Go! Discs AGOLP 6 (F)
3	3	BEND SINISTER	The Fall	Beggars Banquet BEGA 75 (W)
4	5	BLOOD AND CHOCOLATE	Elvis Costello/The Attractions	Imp/Demon XFIEND 80 (MW/P)
5	16	LONDON O HULL 4	The Housemartins	Go! Discs AGOLP 7 (F)
6	4	FILIGREE AND SHADOW	This Mortal Coil	4AD DAD 609 (I/RT/P)
7	18	THE QUEEN IS DEAD	The Smiths	Rough Trade ROUGH 96 (I/RT)
8	14	WHO'S BEEN TALKING	Robert Cray	Charly CRB 1140 (CH)
9	12	WATCH YOUR STEP	Ted Hawkins	Gull WOLP 1 (P)
10	11	SUICIDE	Suicide	Demon FIEND 74 (MW/P)
11	10	KICKING AGAINST THE PRICKS	Nick Cave & The Bad Seeds	Mute STUMM 28 (I/RT/SP)
12	16	ON THE BOARDWALK	Ted Hawkins	UnAmerican Activities BRAVE 2 (I/RR)
13	15	BACK IN THE D.H.S.S.	Half Man Half Biscuit	Probe Plus PROBE 4 (I/Probe)
14	7	THE UNGOVERNABLE FORCE	Conflict	Mortarhale MORT 20 (I/J)
15	13	GIANT	The Woodentops	Rough Trade ROUGH 87 (I/RT)
16	NEW	DOG BREATH	Head Of David	Blast First BFFP 10 (I/RT)
17	17	MORE LOVE SONGS	Loudon Wainwright III	Demon FIEND 79 (MW/P)
18	NEW	FOREVER BREATHES THE LONELY WORD	Felt	Creation CRELP 011 (I/RT)
19	NEW	SHABINI	Bhundu Boys	Discalrique AFRILP 02 (MW)
20	9	HIGH PRIEST OF LOVE	Zodiac Mindwarp & The Love Reaction	Food WARP 1 (I/RT)
21	23	EXPRESS	Love And Rockets	Beggars Banquet BEGA 74 (W)
22	19	HOLY MONEY	Swans	Some Bizzare KCC 003 (I/RT)
23	18	HEAD	The Batfish Boys	Batfish Incorporated USS 106 (I/RR)
24	NEW	ELEMENT OF LIGHT	Robyn Hitchcock & The Egyptians	Glass Fish MOIST 3
25	25	VICTORIALAND	Cocteau Twins	World RadioHistory 4AD CAD 602 (I/RT/P)

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JET STAR REGGAE CHART

NOW	THEN	TOP 20 12"	ISOJ
1	—	MAN SHORTAGE	Lombard
2	—	WHAT THE HELL	Echo Minot
3	—	SHU BIN	Francie Paul
4	—	REGGAE SENSATION	Some
5	—	YOU'RE EVERYTHING TO ME	Born Gardner
6	—	NO PUPPY LOVE	Tiger
7	—	THIS IS REGGAE MUSIC	The Administrators
8	—	SIX SIX STREET	Louisa Marks
9	—	BORN FREE	Winston
10	—	OPEN THE DOOR	Ken Roache
11	—	I FOUND LOVE	Avonilla B
12	—	BE MY LADY	Peter Huntington
13	—	RAGAMUFFIN AND RAMBO	Dawn Peach
14	—	WHAT THE POLICE CAN DO	Andrew Paul
15	—	LIVE STOCK PARTY	Linda Clarke
16	—	JOIN THE POSSE	Ronald Starr
17	—	HARD DRUGS	Gregory Isaacs
18	—	BOXING HEAVYWEIGHT CHAMPION	Jack Ruben
19	—	SINGALONG	Lorna Gee
20	—	YOU MAKE ME FEEL BRAND NEW	Boris Gardener

REGGAE ALBUM CHART

1	—	ALL I HAVE IS LOVE	Gregory Isaacs
2	—	ROUGH AND RUGGED	Shabazz
3	—	CAN'T BE WITH YOU TONIGHT	Jurly Boucher
4	—	MUSICAL CONFRONTATION	Nitty Gritty
5	—	THE STING	Sly And Robbie
6	—	IF YOU ARE LOOKING...	The Mighty Diamonds
7	—	AT WORK	Culture
8	—	ALL DAY ALL NIGHT	Black Roots
9	—	HOLD TIGHT	Dennis Brown
10	—	BERES HAMMOND	Beres Hammond

12" NEW RELEASE

1	—	THE BEST THING FOR ME	Avonilla Hill
2	—	DANCE HALL VIBES	Mickey Gilmore
3	—	I CAN'T BELIEVE ITS OVER	Jade

LP'S

1	—	REGGAE HITS VOL. 3	Various Artists
2	—	RETROSPECTIVE	Bob Andy
3	—	TONGUE IN CHEEK	Smiley Culture
4	—	SCHIZOPHRENIC DUB	Mad Professor
5	—	FUSION	Swallow

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MUSIC VIDEO

Rank	Artist	Title	Description (Tracks)	Timings/Recommended Retail Price	Distributor
1	WHAM!	In China - Foreign Skies	Live (12 songs) 1hr 20min £14.99		CBS/Fox 7142 50
2	DIRE STRAITS	Alchemy Live	Live (10 songs) 1hr 20min £9.99		Channel 5 CV00172
3	DIRE STRAITS	Brothers In Arms	EP (4 tracks) 21 min £9.99		PolyGram na1 370.2
4	NOW THAT'S WHAT I CALL MUSIC 7	Compilation (20 tracks) 1hr 20min £14.99			PMI/Virgin MV F1001
5	WHITNEY HOUSTON	No. 1 Video Hits	EP (4 tracks) 18 min £9.99		RCA/Columbia VC 4012
6	QUEEN	We Will Rock You	EP (5 tracks) 20 min £6.99		Video Collection VC 4012
7	QUEEN	Live In Rio	Live (16 tracks) 1hr £14.99		PMI MVP 99 1019.2
8	MADONNA	The Virgin Tour	Live (10 tracks) 50 min £19.95		WEA Music K 0381053
9	FIVE STAR	Luxury Of Life	Compilation (7 tracks) 27 min £9.99		RCA/Columbia SVT 10020
10	QUEEN	Greatest Flix	Compilation (14 tracks) 60 min £14.99		PMI MVP 99 1011.2
11	DIO	Special From Spectrum	Live (9 tracks) 50 min £14.95		PolyGram 041 423.2
12	WHAM!	The Video	EP (5 tracks) 21 min £9.99		CBS/Fox 3048 50
13	BUCKS FIZZ	Greatest Hits	Compilation (14 tracks) 52 min £9.95		RCA/Columbia RPT 10934
14	ROLLING STONES	Video Rewind	Compilation (7 tracks) 1hr £9.99		Vestron MA 11016
15	MICHAEL JACKSON	Making Thriller	Compilation (1 hr) £9.99		Vestron MA 11000
16	U2	"Under A Blood Red Sky"	Live (12 tracks) 61 min £19.95		Virgin/PVG VVD 045
17	FREDDIE MERCURY	Video EP	EP (4 tracks) 20 min £9.95		PMI MVS 99 0055.2
18	SISTERS OF MERCY	Woke	Live (13 tracks) 57 min £14.95		PolyGram 041 375.2
19	CREAM	Forewell Concert	Live (50 min) £14.95		PolyGram 041 440.2
20	ADAM ANT	Hits 1980-1986	Compilation (13 tracks) 47 min £9.99		CBS/Fox 0499 50
21	LEVEL 42	The Videosingles	EP (5 tracks) 20 min £9.95		PolyGram 041 393.2
22	IRON MAIDEN	Live After Death	Live (14 tracks) 1hr 30 min £16.95		PMI MVN 99 1094.2
23	THE CURE	Staring At The Sea	Compilation (17 tracks) 1hr 30 min £19.99		Palace PVC 3011M
24	KATE BUSH	Hair Of The Hound	Compilation (4 tracks) 20 min £9.99		PMI MVE 99 0053.2
25	THE REAL BUDDY HOLLY STORY	Documentary (1 hr 30 min) £16.99			PMI MVNS 99 1126.2
26	AC/DC	Let There Be Rock	Live (13 tracks) 1hr 24 min £19.95		WHY PEV 34073
27	LED ZEPPELIN	The Song Remains The Same	Live (9 tracks) 2hr 7 min £19.95		WHY PEV 61389
28	BON JOVI	Breakout	Compilation (6 tracks) 27 min £14.95		PolyGram 041 386.2
29	NEW ORDER	Pumped Full Of Drugs	Live (51 min) £19.95		ikon FAC1377
30	ROD STEWART	Tonight He's Yours	Live (18 tracks) 90 min £9.99		Channel 5 CV0 09532

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Su Pollard



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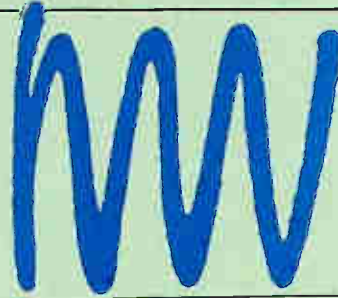
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TOP · 100 · ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK



- | | | | |
|-------------|------------|---|---------------------------|
| No 1 | 1 | GRACELAND ★ CD
Paul Simon | Warner Brothers WX 52 |
| 2 | 2 | SCOUNDREL DAYS •
A-ha | Warner Brothers WX62 |
| 3 | 3 | SILK AND STEEL ★ CD
Five Star | Tent/RCA PL 71100 |
| 4 | 4 | TRUE BLUE ★★ CD
Madonna | Sire WX 54 |
| 5 | 6 | REVENGE ★ CD
Eurythmics | RCA PL 71050 |
| 6 | 12 | THE CHART
Various | Telstar STAR 2278 |
| 7 | 7 | WORD UP
Cameo | Club/Phonogram JABH 19 |
| 8 | 5 | SOUTH PACIFIC • CD
Kiri te Kanawa/José Carreras/Sarah Vaughan etc. | CBS SM 42205 |
| 9 | NEW | U-VOX •
Ultravox | Chrysalis CDL 1545 |
| 10 | NEW | ONE TO ONE • CD
Howard Jones | WEA WX 68 |
| 11 | 9 | NOW, THAT'S WHAT I CALL MUSIC 7 ★★
Various | Virgin/EMI NOW 7 |
| 12 | 10 | COMMUNARDS • CD
Communards | London LONLP 18 |
| 13 | 32 | ORIGINAL SOUNDTRACK "TOP GUN" CD
Various | CBS 70296 |
| 14 | 18 | LONDON 0 HULL 4 •
The Housemartins | Go! Discs AGOLP 7 |
| 15 | 8 | SOMEWHERE IN TIME • CD
Iron Maiden | EMI EMC 3512 |
| 16 | 17 | BROTHERS IN ARMS ★★★ CD
Dire Straits | Vertigo/Phonogram VERH 25 |
| 17 | 11 | A KIND OF MAGIC ★★ CD
Queen | EMI EU 3509 |
| 18 | 13 | FORE! • CD
Huey Lewis and The News | Chrysalis CDL 1534 |
| 19 | 14 | INTO THE LIGHT ★ CD
Chris De Burgh | A&M AMA 5121 |
| 20 | 22 | IN THE ARMY NOW • CD
Status Quo | Vertigo/Phonogram VGH 36 |

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NOW!

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Album JELP 1003
Cassette JELC 1003

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CHART HITS ON ONE YEAR

- | | | | |
|-----------|------------|---|------------------------------------|
| 59 | 44 | VIGILANTE CD
Magnum | Polydor POLD 5198 |
| 60 | NEW | REMINISCING
Foster & Allen | Stylus SMR 623 |
| 61 | 67 | SUZANNE VEGA • CD
Suzanne Vega | A&M AMA 5072 |
| 62 | 56 | BABY THE STARS SHINE BRIGHT ○ CD
Everything But The Girl | blanco y negro/WEA BYN9 |
| 63 | 72 | ELIMINATOR ★★ CD
ZZ Top | Warner Brothers W 3774 |
| 64 | 64 | NO JACKET REQUIRED ★ ★★ CD
Phil Collins | Virgin V 2345 |
| 65 | 82 | DANCE HITS '86 ○
Various | K-tel NE 1344 |
| 66 | 77 | ALCHEMY — DIRE STRAITS LIVE ★ CD
Dire Straits | Vertigo/Phonogram VERY 11 |
| 67 | 48 | BLAH-BLAH-BLAH
Iggy Pop | A&M AMA 5145 |
| 68 | 59 | SIMON'S WAY
The Simon May Orchestra | BBC REB 594 |
| 69 | 79 | PRIVATE DANCER ★★★ CD
Tina Turner | Capitol TINA 1 |
| 70 | 75 | LUXURY OF LIFE ★ CD
Five Star | Tent/RCA PL 70735 |
| 71 | 80 | STANDING ON A BEACH — THE SINGLES • CD
The Cure | Fiction FIXH 12 |
| 72 | 58 | PARADE Music from "Under The Cherry Moon" •
Prince & The Revolution CD | Paisley Park/Warner Bros WX 39 |
| 73 | 61 | WOMEN HOLD UP HALF THE SKY
Ruby Turner | Jive HIP 36 |
| 74 | 97 | THE FIRST ALBUM★ CD
Madonna | Sire WX 22 |
| 75 | 90 | THE "HOUSE" SOUND OF CHICAGO
Various | London LONLP 22 |
| 76 | 69 | RAT IN THE KITCHEN ○ CD
UB40 | DEP International/Virgin LP DEP 11 |
| 77 | RE | U2 LIVE "UNDER A BLOOD RED SKY" ★★ CD
U2 | Island IMA 3 |
| 78 | 40 | THE FRANK SINATRA COLLECTION
Frank Sinatra | Capitol EMTV 41 |

Helen Terry: alone again — naturally

by Koren Foux

BECAUSE HELEN Terry is simply trying to sound like herself, the peculiarly English penchant for accusing white soul singers of trying to sound black is extremely irksome to her. "In America they just like my voice for what it is," she says. "Having the right face, the right image and a load of gimmicks don't seem to be so important over there."

Terry is confident, however, that UK recognition will come

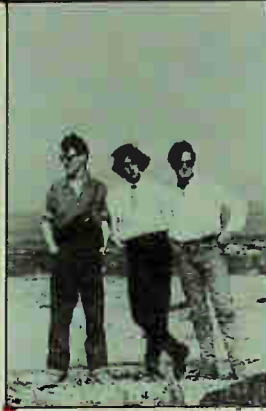
on the back of her sparkling debut solo album *Blue Notes*, on Virgin, which has been enthusiastically received by the music press — drawing comparisons with Aretha Franklin among other vocal luminaries — but which has yet to match the praise in terms of sales.

A complete departure from her work with Culture Club, *Blue Notes* is the fulfilment of a deep conviction in her own musical direction — reflecting her pure enjoyment of singing and an enduring love affair with the blues. Looking back on the heady days of Culture Club's rapid rise to fame, Terry is quietly philosophical: "You soon spot the flows in the system and I always had my own ideas..." Now she has a very down to earth approach.

With a voice that excels in the raw power stokes but which is carefully tempered to meld with the album's rich production, it is easy to believe that Terry is a good proposition live. "I'm definitely better live," she says and admits to a distaste for studio work. "The only live plans I have at the moment are for a sort of soul revue, in a London theatre, which would be split up into three sets consisting of myself, Boy George and on as yet unknown called Lorenzo. This plan is more economically viable than a tour and it hinges on whether or not George decides he wants to do it. If it happens it will be at the end of the year."

For the future, Terry would like to experiment with the blues and work within a starker musical framework. Meanwhile, she's pointing her flat and hoping that her album will dazzle and persuade.

'In America they just like my voice for what it is...'



WYOMING, that's one of those states of America that no-one can quite place, isn't it? ... it's also the collective name of CBS newboys Ewen Duncan, Ross Campbell and Hugh "Shug" Brankin. The latter two, you may recall, were once a Sunset Gun and a Sugar Sugar person respectively. Their sound? As smooth, sophisticated and soulfully as one's been led to expect of Glasgow bands of late. The result? A single, *Outside Looking In/One Day By The Sea*, recorded in Scotland, remixed in New York, and probably played in W1 soon after its release in early November. An album will follow next year.

DVE

MUSIC WEEK JULY 28, 1984

The Outfield

IT'S NOT hard to see why The Outfield have been generating interest in the US.

A Phrasing of the Fyitham

This band need whisking off to the US and, with substantial backing, could go far. The initial promise is certainly there.

GARETH THOMPSON

East enders bringing home the hits

FAR BE it from MW to blow its own trumpet, but that's exactly what did happen.

After being told they sounded too American, East End tria Outfield packed their bags, flew to the US on an introductory tour and just as they were about to give up, *Your Love*, a single released to keep them on the radio over Christmas while they nipped back to Bow, did the trick, went Top 10 and the regional success they'd tasted in Detroit and Texas mushroomed into nationwide acclaim, a platinum debut and another hit single, *All The Love In The World*.

Which brings us up to date as *All The Love In The World* is now their current CBS release here and is nudging the chart after the band's appearance on TV's *Late Late Breakfast* show and the song being playlisted by Radio One.

So what's taken them so long to WorldRadioHistory

achieve even a sniff of success at home? Jahn Spinks, Tany Lewis and Alan Jackman reckon the answer lies in image — not their easy-on-the-ear rack and Sting-ish vocals.

"We get really annoyed when we get told we sound too American over here," says Spinks, who likes the description of their music as too rock for pop and too pop for rock. "Britain has last sight of where this music started. It's not American, it's the music people like The Beatles took over to the States."

All three insist that it's the press that governs the music business in the UK. "The papers make stars, and then break them up again," they say. "We don't want to be made by industry and then broken up by industry."

"I've been reading the *Melody Maker* for years and I could name you 1,000 so called "innovative bands" that've never made it. They're not interested in bands like Journey and Bryan Adams, but people like the sort of bands they can follow far years," says Spinks.

"We came back home between tours and it was frightening to see what was in the charts. It seemed like you had to be a clown or a schoolgirl to get there — it's almost a privilege not to be in the charts."

Still, the band do get to rub shoulders in the US with their more image-conscious compatriots: "We did one date on the Journey tour an which we were middle of the bill with Andy Taylor of Duran Duran at the bottom. It was bailing hot and we had to share dressing rooms. We were wandering round in our underpants because it was about 90° and there was Andy Taylor — who didn't even speak to us — trudging around in big leather jacket, leather trousers, leather boots."

The difference is they claim, that the Americans haven't last sight of the music: "Rock'n'roll is the lifeblood over there — it's not the industry keeping it alive, they're just serving the people."

Meanwhile, will the Outfield retailer what they say is British music for a British press which thinks it's too American: "Na way," the cry in unison.

DVE



● SIREN LOOK like adding to their impressive chart record for '86 with another unusual single, *Touch The Earth* by Delta (above) which is one of those hard-to-ignite, like-it-or loathe-it mega production jobs. Supplying the earth-moving dynamics and swathes of OMD-ish atmospherics is producer Mike Howlett, while the subterranean vocals are courtesy of former art students Michelle Kingham and Rob Norledge who make up the duo. *Touch The Earth* hits the shops on November 3, and an album, also produced by Howlett, is planned for the New year.

DVE

Rebirth of the blues

by John Tobler

THE CYNIC might suggest with some justice that if a blues performer can make it into the charts in 1986, then the alternatives and competition must be of necessity somewhat average or below in quality. But every now and then a blues performer with enough conviction and ability can find an opening and this year's model — maybe the first of this decade — is the quietly spoken and polite Robert Cray.

Curiously, Cray's vinyl catalogue has been increased from three albums to five in recent weeks.

Holiday Inning it for a couple of days as a run-up to his three week UK tour which began an October 19 in Bristol, Cray did the interview shuffle — how did he feel about having both his earliest and most recent albums released virtually simultaneously, with the confusion which could occur among both retailers and punters?

"It's strange — in a way, I wish that early LP had been buried, although I don't feel ashamed of the music an it, and it sounds like me. Signing for a major label is a big boost for all of us, because the most important thing is to get our music available to as many people as possible to listen to."

"When we started out in 1974 as a touring band, we didn't expect anything major to happen because it was blues and R&B, which rarely reached major labels. We just hoped that we might generate enough interest through our constant touring to attract label interest."

Things have certainly improved since then for Cray, but why did he choose the blues? Wasn't there some other style which he could have used to go for the big time? "Yes, but that wasn't our intention. We wanted to play what we set out to play, and when we started we liked the whole feel of blues and R&B, and we liked the music released on the Stax label, and people like Elmore James, Otis Rush, BB King and Bobby Bland, people like that".

But Cray's biggest influence seems to have been Albert Collins, who has several excellent albums available on Alligator/Sonet. "I first got to play with Albert in 1976, after first seeing him play at a Rack Festival in '69, and then when he played our High School Graduation Party in 1971. Then I got the chance to stand up on a stage with him and to learn a lot of his ideas"

In fact, the Robert Cray Band were Collins' backing group for over two years, and playing with Collins on a *Shawdown* was a major career milestone. "To be on a record with Albert Collins was like a dream come true — it was like doing something with my father, because when he took us on the road with him, he taught us a lot about travelling."

Aside from his various albums, Cray has been invited to appear in the movie *Hail! Hail! Rock'n'Roll*, directed by Hackford Taylor of *An Officer And A Gentleman* fame — Keith Richards is musical director, Robbie Robertson, once of The Band, is musical consultant, and the

man whose 60th birthday the film will celebrate — Chuck Berry, in case you didn't guess from the title — will also be heavily involved. Eric Clapton has also recorded Cray's *Bad Influence* which may appear on his new album.

Robert Croy, guitarist, songwriter, bandleader, is the freshest breath of air in the blues field since Paul Butterfield emerged in 1964. The latter soon lost his early cutting edge, but Croy remains as eager as a novice, even though he's now in the big league. His first major LP *Strong Persuader* on Mercury should become his biggest to date, while the time is ripe for the impossible to happen — maybe even the single, *I Guess I Showed Her*, might enjoy some action if Radio One daytime producers can overcome their unspoken prejudice against the blues. Stranger things have happened.



In for the kill

IF — as some unkind souls would have it — **Killing Joke** postponed their recent UK tour to guarantee maximum audience participation at **Hommersmith Palais** — the plan worked, for a capacity crowd packed into the west London venue to witness over an hour of the Joke's guitar-based, atonal fire and brimstone tribalism.

The audience, a quarter die-hard fans and the rest suck-it-and-see, had apparently been tempted out on a Sunday night by recent breakthroughs in Radio One airplay and were obviously impressed with what they saw and heard.

What they saw was a *souppçon* of dry-ice, sparse but rigidly sympathetic stage lighting and Jaz Coleman working himself up into an intense be-devilment with word-dance make-up and vocals to match. What they heard was the thuggish Raven funk out driving basslines while blonde guitarist Geordie (who wouldn't know an E Major if he fell over one) gracefully blast out the atonal diminished guitar sound that lies at the heart of Killing Joke. A heart once malevolent, now only a trademark akin to Big Country's bagpipe sound.

The otherwise anonymous keyboard player added to the sound, now giving KJ the smoothness demanded by national radio. Older songs like the keyboard-pulsing *Requiem* and the neatly inverted pop hooks of *Kings & Queens* highlighted the Joke of old — intellectually satisfying menace, perfectly de-formed anti-pop over pounding but danceable drums.

Taken from their (delayed) forthcoming EG album, opens *Twilight* and *Chessboards* showed how much KJ have lost in their change from all-out aural assault to coffee-table atmospherics, namely — individuality and character. The only benefactor of the "new" sound, apart from an eager AQR public is Coleman's voice — he's actually singing now!

Apart from *Follow The Leaders* — the pre-history bombshell which first launched the Joke on to Top Of The Pops circa 1980, only last year's excellent *Love Like Blood* had a boot acceptable enough to put in the door of Egot House and bring Killing Joke to national attention once more.

But it's just this kind of attention which ultimately will see the Joke turn sour. Financially necessary, perhaps, but an artistic cul-de-sac all the same. Radio One? TOTP? Jaz Coleman a teen-idol? Now that would be funny.

NICK GIBSON

Stephenson's rockets!

ALL THE way from Mornington Crescent's Victoria to **The Astoria**. The first time **Martin Stephenson** came to the attention of these ears he was semi-seriously busking with Virginia Astley in the favoured MW watering-hole. That was the summer of last year, and now with wildly enchanting LP *Boat To Bolivia* behind him, Stephenson's back. What was striking about his impromptu performance 18 months ago was the sheer impish charm. Could this transfer to a theatre stage? Thankfully yes.

Concentrating mainly on the LP, Stephenson and his backing band, **The Daintees** were exhilarating, producing as good a concert as witnessed this year. Compact, lyrical, flowing and graceful, it was a stunning concert bringing repeated encores and near hysteria. Stephenson is not only a profoundly gifted songwriter, but also, together with his band, an example of exemplary musicianship. Only a built-in aversion to the trappings of stardom will hold him back.

Earlier, **Ted Chippington** gave a brief dose of his dour Midlands wit. All quite harmless in its own way, and obviously not without an element of appeal, but had it been Chippington, rather than Stephenson who'd walked into The Victoria that summer's evening, one fears one would now be drinking elsewhere.

Earlier still, **Foster Pilkington** proved he's far more than a silly name and a brittle violin. In fact he's almost very good, whether playing his own songs (particularly *In The Town Of Forgotten Talent*) or on inspired cover-versions — the Buzzcock's *Promises* literally shone — he proved that there's a genuine talent behind comic mask.

DUNCAN HOLLAND



MARTIN STEPHENSON & The Daintees: exhilarating.

Shore thing

DINGWALLS WASN'T packed for **Giant Sand**, a quartet from Arizona (I think), which means that too few people witnessed an evening which seemed to promise little beforehand, but which turned out to be exceptional in some ways.

Giant Sand are signed to Zippo and have two interesting albums out, *Valley Of Rain* and *Ballad Of A Thin Line Man*. Fronted by Howe Gelb (lead vocals, lead guitar, songs), with the attractive ex *Go Go*, Paula Jean Brown on rhythm guitar and vocals, manic bass player Scott Garber bouncing around the stage plus a solid drummer, the group steam-rollered their way through impressive originals like *A Hard Man To Get To Know* and *Valley Of Rain*, with Gelb's Lou

WorldRadioHistory

Reed-like vocals to the fore, as well as a killer version of Johnny Thunders' *You Can't Put Your Arms Around A Memory*, before two extras arrived on stage, transforming *Giant Sand* into **Blacky Ronchette**, another Zippo group, whose recent LP is *Heartland*.

Where *Giant Sand* had been hard driving, with certain edges of the Velvet Underground instrumentally and Jefferson Airplane vocally, this sextet with much more of a country band with R&B overtones, particularly as one of the newcomers was slide guitarist Rainer Ptacek.

Ronchette material like *Moon Over Memphis*, *All Done In* and especially *Underground Train* came across remarkably. If anything, the set was rather brief, as the group(s) had to drive to Holland for the next gig, but they'll be back within the month, and anyone interested in the outer limits of guitar rock is hereby urged not only to check them out live, but also to lend an ear to one or more of the albums noted above.

JOHN TOBLER

Five asides

IT WOULD be good to report that with all their energy and will to succeed, Arista's **STA** were on their way. But if their set at the **Town & Country Club** saw the band on top form, all the drive and enthusiasm in the world isn't going to cover up a lack of songs.

The band's influences are broad and largely hip enough to augur well — a few Frankiesque arrangements, Wham! style dynamics, popfunk rhythms, but the overall effect was of too much production and not enough tunes to really sustain interest, the brightest moment coming on their forthcoming single the gospel-embellished *Heaven*.

By the end of the set — and to be fair the band's spirit never flagged — the audience (mostly there, surely for headliners *It Bites* and *STA* benefited from the crowd's punctuality) seemed halfway convinced. But the final feeling as they left the stage was that here was a band who'd benefit from a bit more time on the road, building a rapport, and hopefully a groundswell of support, with the public. As it was they seemed distant and anonymous. It's not that *STA* are bad... they're just not good.

DANNY VAN EMDEN

The soul survivor

NOT EVERYTHING that comes from Chicago has to have the word "house" plastered over it. There are still some more traditional values coming from the Windy City and most of those are embodied by **Curtis Mayfield**, in London again for more shows of *late* including one at the **Piccadilly Theatre** as part of the *Soho Jazz Week*.

Mayfield, now 44, may always be living in the shadow of his own great moments with the *Impressions* and his early solo career, but as long as he can perform classics like *People Get Ready*, *It's All Right* and *Superfly* with conviction he'll always be worth going to see. De-

spite some hoarseness, Mayfield's lyrics still cut through, especially on *Choice Of Colours*, and reminded us that he's one of the great peace-mongers of soul. The anti-drugs message of *Freddie's Dead* is even more poignant now and *Move On Up* still made it, even without a horn section or the requested appearance of Paul Weller.

PAUL SEXTON



Rhythm of life

SINCE SIGNING to *Portrait* in September '85 vocalist/keyboardman Steve Hogarth and guitarist Colin Woore (above) have spent a good part of that time searching out the right musicians to make **How We Live** succeed as a band where their last venture, *The Europeans*, failed.

Hogarth is an interesting front-man who has obviously had a wealth of live experience. A charismatic and slightly arrogant character, he oozed confidence and energy at the **Morquee** while also displaying Charlie Chaplin overtones.

The musicians were worth the wait and so were songs like *Something In The City*, which had strong hints of the *Europeans* guitar sound, but the gems were all too often wedged between boringly empty slow songs.

If *How We Live* pace their set better, adding a few more energetic songs that we only caught a glimpse of here, then the forthcoming tour to support the album scheduled for later this year could pay dividends.

MAGGI FARRAN

Good to go-go

FOR THE second time in three months the **Trouble Funk** Express crossed the Atlantic, bringing the glorious go-go sounds of Washington DC to London's **Hommersmith Palais**.

Go-go music is strong enough on record to have provided the staple diet of London's club-goers over the past few years, but its natural environment is live on stage, as *Trouble Funk* prove. From the thundering percussion opening, to the blasting brass finale two hours later, everyone in the house was dancing, including the bouncers.

Despite the fact that the long set was made up of fewer than a dozen songs, each extended variations on the same theme, the show was never boring. The skill of the 10 or so musicians, the hugeness of the sound and the constant urge to dance ensured that attention never wandered.

The success of *Trouble Funk's* UK visits should spur the rest of Washington's finest to follow in their tracks. But, for the time being those wishing to sample the delights of Chuck Brown, EU, and Redds and *The Boys* can get a taste of things to come with the *Good To Go* movie now doing the rounds.

ANDREW BEEVERS



by Terry Wall

THAT THE Passmore Sisters are in fact four regular guys from Leeds may come as something of a surprise to those expecting the crooning of a less than masculine larynx.

Having survived their first release, *Three Love Songs*, being thrown to the lions at a "bad time" industry-wise, they're back yet again — through a haze of media indifference — with an even stronger outing in the guise of a new 12 inch with a plug cut entitled *Violent Blue*, on the Sharp label through Red Rhina and the Cartel.

With another three tracks making up what is a very strong release, the Sisters' sound has developed into a guitar-wielding melodic pop feel that'll surely gain late night airplay and may even creep close to the daytime awareness department. There's a definite buzz about the band within the industry, but, as bossist Howi explains, where it emanates from no-one is quite sure.

"Being in Leeds it's quite difficult to gauge what people are thinking. I mean, we've heard for ages that such and such are interested in us, but it never seems to go further than that. Everyone knows about The Passmore Sisters, everyone seems to like us, it'd just be good to capitalise on some of this attention."

With The Passmore Sisters' Peel session set for release on the all-new, all-exciting *Strange Fruit* sessions label, and a track on *Food's* *Innominat* Four, there's obviously going to be a lot more interest in the group. And, is the media can actually convert their enthusiasm for the Passmore's into hard copy, I'm sure the group will oblige with yet more melodic guitar overtures punctuated with harmonious vocals.

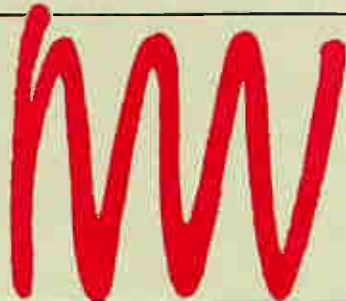
TOP · 75 · SINGLES



Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 record outlets.

No 1	EVERY LOSER WINS Nick Berry	BBC RESL 204 (12" — 12RSL 204)
2	TRUE BLUE ○ Madonna	Sire W8550(T)
3	ALL I ASK OF YOU Cliff Richard and Sarah Brightman	Polydor POSP(X) 802
4	IN THE ARMY NOW Status Quo	Vertigo/Phonogram QUO 20(12)
5	YOU CAN CALL ME AL ○ Paul Simon	Warner Brothers W 8667(T)
6	WALK LIKE AN EGYPTIAN Bangles	CBS 650071 7 (12" — 650071 6)
7	RAIN OR SHINE ○ Five Star	Tent/RCA PB 40901 (12" — PT 40902)
8	SUBURBIA Pet Shops Boys	Parlophone (12)R 6140
9	DON'T LEAVE ME THIS WAY • Communards	London LON(X) 103
10	MIDAS TOUCH Midnight Star	Solar/MCA MCA(T) 1096
11	YOU'RE EVERYTHING TO ME Boris Gardiner	Revue/Creole REV 735 (12" — REV 35)
12	TRUE COLORS Cyndi Lauper	Portrait 650026 7 (12" — 650026 6)
13	ALWAYS THERE Marti Webb and The Simon May Orchestra	BBC RESL 190 (12" — 12RSL 190)
14	DON'T GET ME WRONG The Pretenders	Real/WEA YZ 85(T)
15	THE WIZARD Paul Hardcastle	Chrysalis PAUL(X) 3
16	I'VE BEEN LOSING YOU A-Ha	Warner Brothers W8594(T)
17	THORN IN MY SIDE Eurythmics	RCA DA(T) 8
18	WORD UP ○ Cameo	Club/Phonogram JAB(X) 38
19	WORLD SHUT YOUR MOUTH Julian Cope	Island (12)IS 290
20	(FOREVER) LIVE AND DIE Orchestral Manoeuvres In The Dark	Virgin VS 888(12)
	GIRLS AIN'T NOTHING BUT TROUBLE	

MUSIC WEEK



TOP GUN



THE SINGLES

WORLD RADIO HISTORY
KENNY LOGGINS



Records to be featured on this week's Top of the Pops

53	NEW LOVE'S EASY TEARS Cocteau Twins	4AD (8)AD 610
54	58 WHOLE NEW WORLD It Bites	Virgin VS 896(12)
55	41 ALL I WANT Howard Jones	WEA HOW 10(T)
56	54 WHO DO YOU WANT FOR YOUR LOVE? The Icicle Works	Beggars Banquet BEG 172(T)
57	NEW BREAKOUT Swing Out Sister	Mercury/Phonogram SWING 2(12) (F)
58	36 IN TOO DEEP (from the film 'Mona Lisa') Genesis	Virgin GENS 2(12)
59	NEW JUMPIN' JACK FLASH Aretha Franklin	Arista ARIST (12)678
60	45 HEARTACHE ALL OVER THE WORLD Elton John	Rocket/Phonogram EJS 12(12)
61	NEW GOIN' TO THE BANK Commodores	Polydor POSP(X) 826
62	61 HE'S BACK (THE MAN BEHIND THE MASK) Alice Cooper	MCA MCA(T) 1090
63	44 NOBODY KNOWS Nik Kershaw	MCA NIK(T) 10
64	38 WHO WANTS TO LIVE FOREVER Queen	EMI (12)QUEEN 9
65	NEW I CAN'T TURN AROUND J.M. Silk	RCA PB 49793 (12" — PT 49794)
66	73 IN THE SHAPE OF A HEART Jackson Browne	Elektra EKR 42(T)
67	NEW SOMETHING OUTA NOTHING Letitia Dean and Paul Medford	BBC RESL 203 (12" — 12RSL 203)
68	NEW SOMETIMES Erasure	Mute (12) MUTE 51 (1/RT/5P)
69	NEW I'VE BEEN IN LOVE BEFORE Cutting Crew	Siren/Virgin SIREN 29(12)
70	65 GRAVITY James Brown	Scotti Brothers 650059 7 (12" — 650059 6)
71	NEW STRAIGHT TO THE HEART The Real Thing	Jive JIVE (T) 129
72	NEW INFECTED The The	Some Bizzare/Epic TRUTH(T) 3
73	NEW OPERATOR	

MUSIC FOR PLEASURE

1965 - 1986

C E L E B R A T E

21

Y E A R S



Fame



(A N D T H E Y S A I D W E W O U L D N ' T L A S T)

Music For Pleasure has notched up many achievements in its 21 years of business and its success in overcoming the stigma of if it's budget — it must be cheap, qualifies as one of its best. Chris White plots the company's progress from its launch in 1965 to latest offspring Hour Of Pleasure — a cassette only series featuring top selling MOR artists

MFP celebrates 21 years of giving people pleasure

THIS MONTH Music For Pleasure celebrates its 21st birthday, and with more than 130m budget unit sales during the last two decades — albums, cassettes and singles — it's difficult to appreciate the reaction that the new label provoked back in 1965. Far from being welcomed with open arms by the retail trade, the fledgling budget label had quite the reverse effect: "Dealers not so enthusiastic over EMI-Hamlyn scheme" was one of the headlines in *Record Retailer* in the month preceding MFP's official launch.

"Despite optimism on the part of EMI Records with regard to their newly-formed 'bargain price' company with Paul Hamlyn, Britain's record dealers were not enthusiastic last week," reported RR. "At the reception held on Wednesday at EMI House to announce the scheme, Mr G N Bridge, deputy managing director of EMI Records told me: 'The dealers we have spoken to on the subject have been happy about it' but the dealers I contacted, when told the full import

of the venture — which involves selling through outside media as well as the dealer — were quite definitely unhappy," wrote a *Record Retailer* staff writer.

Times have changed. Today Music For Pleasure is highly respected throughout the retail trade and among the record industry itself for the way it has overcome the stigma that if it is budget, it must be cheap ... and all the connotations that go with that adjective.

In fact only several weeks later RR was carrying another story about the launch of the label: "The overwhelming verdict is a great success!" Boots — still known as Boots The Chemist — with 118 record departments reported: "All our departments are stocking the Music For Pleasure discs and are reporting extensive business on them." W H Smith also reported "big things" of the newly-launched series. And the independent shops also joined in with the praise.

The imminent birth of MFP had been greeted with the news: "EMI Records are to market a full-sized long playing record — for 12s 6d!

Retailing will start on October 1 and the first list will consist of 78 records — 48 pop music titles and the rest classical. Every month with the exception of December another 12 records will be added to the list."

The report continued: "Although the Music For Pleasure records will sell for only 12s 6d, they will have the same quality of reproduction and class of artists as records costing over 30 shillings. The low-price of the new records has been made possible by two factors — the first is that in the main these are reissues so that the original recording costs have been absorbed. The second is that the volume of sales for each record will be much higher than has been achieved in the past."

The chairman of the new company was Paul Hamlyn of the Paul Hamlyn Publishing group and Sir Joseph Lockwood, chairman of EMI, was one of the six directors. The budget company was a fifty-fifty venture between Paul Hamlyn and EMI. Some 15 years before, Paul Hamlyn had started a book-

selling business and his publishing firm had increased turnover from £50,000 to £2m in less than eight years. He wanted to bring the same kind of expertise used in selling books to selling budget records. The first managing director of MFP was Richard Baldwin who remained with the company for more than 15 years.

The first releases on MFP were varied: they included Dean Martin (The Dean Sings which had the catalogue number MFP 1001), Sammy Davis Junior, Kay Starr, Adam Faith, Kenny Lynch, Judy Garland, Vera Lynn, George Shearing, Bruce Forsyth and Billy Cotton, plus cover version recordings of hit musicals of the day, and classical titles.

MFP was first situated in Drury House near Drury Lane in London's Covent Garden before eventually moving to Blyth Road in Hayes. The first 18 months saw the label rapidly establishing itself in the budget marketplace and retailers soon forgot their initial doubts. Apart from record shops, MFP albums were also to be found in

Music for Pleasure

and the

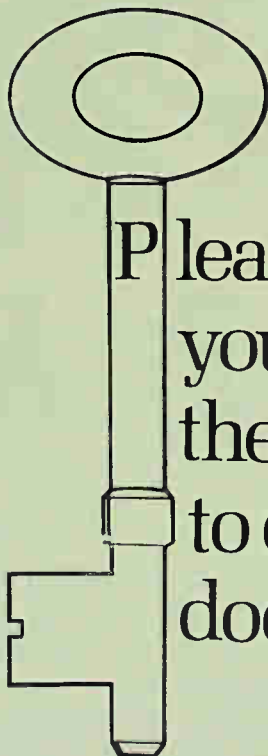
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TO MUSIC FOR PLEASURE
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VERA LYNN, a proven seller on Music For Pleasure, with a youthful looking Ted Harris (now managing director of EMI Manufacturing and Distribution Services) and Richard Baldwin, the long-time managing director of MFP.

non-conventional outlets including supermarkets and service stations.

In 1967 the label had a big catalogue promotion under the banner Daring Twenties and the Darling Thirties, with a first prize of an Austin 7 car. The albums also increased in price that year to 13s 11d. Another promotion was Children's Favourites which included albums such as Hymns For Little

Children and a collection of Arthur Askey favourites ...

The following year Music For Pleasure sponsored yachtsman Nigel Tetley in his round-the-world race. Unfortunately his boat sunk in the Boy of Biscay while returning to Southampton. The fact that he was carrying MFP stock on the boat was unrelated to the incident! That same year, 1968, MFP reached its 12m sales mark and also released

one of its all-time best-sellers, Ti-jana Christmas, a collection of cover versions by Sounds Of Brass which is still in the catalogue today. The company also opened an office in Australia.

In 1969 there was a price increase to 14s 6d, and another promotion Land Of Song which focused on the release of several albums with strong Welsh connections — the first prize was a radio-

gram. Family Hit Parade was another success with titles from Jae Loss (playing the music of Glenn Miller). The Seekers, the music of Lennon and McCartney played Ti-jana style, and Music From The Greek Isles.

The following year saw one of the milestones in MFP's history — the launch of Classics For Pleasure (CFP) which had newly-recorded classical titles retailing for 17s 9d, thanks to sponsorship from a variety of sources including the cigarette manufacturers WD and HO Wills (The Embassy Master Series). MFP albums increased in price to 15 shillings (75p) and the year's summer promotion Name The Place offered the first prize of a trip to Rio in Brazil with other prizes including holidays in Paris and Malaga — plus £100 spending money!

Also launched in 1969 was Surprise! a series of 7-inch singles aimed at the children's market featuring such names as Bernard Cribbins, Wendy Craig and Pinky and Perky. Another success was Hot Hits, the first of a long series of cover-version albums featuring the hits of the day and which become huge sellers.

By 1971 MFP albums were re-tailing for 79p. New releases included Big Western Movie Themes by Geoff Love, Not King Cole and Louis Armstrong. In September a batch of albums was released featuring artists who had been produced by Mickie Most, among them The Animals (which is still in catalogue, 15 years later), Lulu, Hermon's Hermits and Jeff Beck. Releases on CFP (now retailing for 89p) included Moura Lympany,

Rita Hunter, the London Philharmonic Orchestra, the Royal Philharmonic and the Berlin Philharmonic. There was also a CFP classical promotion under the banner Festival of Classics.

MFP releases during the next 12 months included such assured family favourites as Vince Hill, The Hollies, Rolf Harris and The Shadows. A new series of 7-inch stereo singles Double Tap, retailing at 39p, was launched. Each single had two hit songs sung by unnamed artists.

In October 1973 the Sounds Superb series was launched amid much publicity. The albums re-tailed at 99p and among the artists featured were Shirley Bossey, Glen Campbell, Marvin Goye, Cilla Black, Matt Monro, Smokey Robinson, Diana Ross and The Supremes, The Portridge Family and Cliff Richard. Sounds Superb lasted for three years but was eventually dropped by MFP in 1976. The pop titles were merged into the MFP label and managing director Richard Baldwin denied in Music Week that the move heralded the end of the budget record market!

The Music For Pleasure label itself had a strong pop release in 1973 under the title Summer Pop Festival. Jimi Hendrix, T Rex, Joe Cocker, Procul Harum, Don Fordon and The Move, plus a cover version recording of the hit musical Jesus Christ Superstar, proved to be strong sellers. The promotion included a dealer display competition with prizes of portable televisions and radios. By this time the MFP catalogue was embracing a wide range of music and artists —

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names as musically diverse as Hendrix, the Isley Brothers and Liberace.

In 1974 the Halle Orchestra conducted by James Loughran started recording for the Classics For Pleasure label which by now was retailing for £1.25. The same year MFP had a disco promotion, and one of the big sellers in the catalogue was an album produced in conjunction with TV Times. It featured many of the well-known television themes of the day, played by Jack Parnell and his orchestra, and was a big MOR success.

Another milestone was reached in 1975: the launch of the Musicway cassette range. This was MFP's entry into the budget cassette market and the releases were all blister-packed. The same year dealers were able to obtain MFP product through EMI's order service, in a scheme aimed at strengthening the company's existing service to the retailer and opening up new selling outlets.

There was also an early experiment in TV advertising. It was the era of the K-tels and MFP released an album of war themes played by Geoff Love and the London Philharmonic Orchestra on the Galdmine label, which retailing for £2.49. The album was test-marketed in the Tyne Tees region.

The following year saw the birth of the Fanfare label, a new budget series consisting entirely of non-name material. The first 54 titles included pop, classical, folk, instrumental and children's material with the albums retailing at 87p each. The emergence of Fanfare following the merging of the MFP

and Sounds Superb labels when all non-name material had been deleted from the catalogues. Among the releases were covers of musicals such as Jesus Christ Superstar, The Sound Of Music (which had sold more than 1m units for the company) and South Pacific, as well as The Hits Of The Wombles and The Simon & Gorfunkel Songbook.

There were also tributes to Not King Cole, Perry Como, Glenn Campbell and Frank Sinatra, and 13 classical recordings. However record-buying trends were altering, consumers were going for original artist recordings, and the Fanfare label was not deemed a great success, eventually being quietly dropped.

In 1977 MFP albums were retailing for £1.25. There was another consumer competition which offered 10 vintage "gramophones" as prizes. Appropriately the albums featured in the competition featured such vintage names as George Formby, Paul Robeson, Richard Tauber, Joseph Locke and John McCormack, all proven big-sellers in the MFP catalogue despite the fact some of the recordings were almost 50 years old.

The Listen For Pleasure "talking book" series was launched in time for Christmas that year, and has since gone on to become a successful part of the MFP organisation. Record advertising on television, which had barely touched the budget market in recent years, also took on a new perspective with MFP's £110,000 TV campaign in December. Spearheading the



THE OXFORD Street branch of HMV gave over its front window display to promote the new Listen For Pleasure spoken-word cassettes label.

campaign were two albums, Cliff In Japan which had never previously been available in the UK, and Christmas With Vera Lynn, a newly-recorded album. The TV promotion took the logo Your Kind Of Music and other LPs featured included Big Band Movie Themes by Geoff Love, Mrs Mills' Knees-Up Party and Mamo Cass's Big Ones.

In May 1978 Music For Pleasure opened a depot in Scotland (the previous year it had started a van sales service). They were moves which were helping to increase the company's penetration of the retail trade and apart from the indie sector, MFP product was now to be found in outlets such as Asda, Tesco and Woolworths as well as many supermarket chains.

The Magical Motown Music Machine was one of 1979's most successful promotions featuring albums by such top Motown names as Diana Ross and The Supremes, The Temptations, Stevie Wonder, The Four Tops and Marvin Gaye. The company had also done a licensing deal with A&M which saw the release on budget for the first time of albums by The Carpenters, Burt Bacharach, Quincy Jones, The Sandpipers and Herb Alpert.

Listen For Pleasure took TV advertising for its rapidly expanding catalogue, and Music For Pleasure released its first ever single — Bread And Fishes by the St Winifred's School Choir.

The beginning of the Eighties saw the launch of the MFP "doubles" which have become another

important part of the company's operations. Artists featured initially included The Seekers, Joe Lass and the Geoff Love Banjos, plus several various artists collections.

Rock On was the banner for a series of rock and roll albums by the likes of Gene Vincent, Cliff Richard and Alvin Stardust. We Da 'Em Our Way featured new wave tracks licensed from Stiff Records and among the names featured on that album were Wreckless Eric and Ian Dury. The Beatles also made their first ever appearance on budget — Rock And Roll Music had previously been a double-album on EMI but the LPs were now re-issued separately on the MFP label and to date have sold more than 1m units each, making them the biggest-selling albums in the company's history. There were also solo albums by all four Beatles members released on MFP, including John Lennon's Rock 'N' Roll album.

Christmas 1981 saw Music For Pleasure topping the singles chart with (There's No One Quite Like) Grandma by the St Winifred's School Choir. The record went on to win an Ivor Navello Award for being the biggest-selling single of 1980.

The following year MFP had a Country Festival promotion, featuring albums by Loretta Lynn, Billie Jo Spears, Kenny Rodgers, Slim Whitman and Waylon Jennings. The first album in the Savile's Time Travels series was released — the series had the endorsement of Jimmy Savile and a percentage of the royalties went to the Stoke Mandeville Hospital — and the Motown

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catalogue provided two more best-selling albums for the label, *Motown Magic Vols. 1 and 2*, which featured some of the greatest hits of the legendary label. The year's biggest seller for MFP, though, was Geoff Love with his album *Banjo Party Time* which sold a staggering 250,000 units over Christmas alone.

In 1982 the Fame mid-price label was launched with albums by Whitesnake, Deep Purple, Don McLean, Hawkwind, Tavares, T Rex, Linda Ronstadt, Olivia Newton-John and Be-Bop Deluxe. Fame was specifically aimed at the rock and pop market, and all the albums were packaged in their original sleeves.

Classics For Pleasure released its first digital recording that year, and the MFP label had a series of "Golden Memory" albums licensed from MCA featuring legendary names such as Judy Garland, The Andrews Sisters and Deanne Durbin.

Classical music was given another big boost in 1983 with the birth of the new Eminence label which had a retailing tag of £2.99. It was launched with an initial 30 titles and was created because the company had identified a gap in the mid-price classical music market.

Releases that year on MFP included some classic albums from the Capitol Records archives — Dinah Shore, Kay Starr, Tennessee Ernie Ford, Billy May, Ston Kenton — all retailing for £2.25. *First Steps To Fame* on the Fame label featured the first ever album releases by Cliff Richard, The Shadows,

Tubeway Army, Queen, Pink Floyd, The Stranglers, Whitesnake and other rock names, all available in their original sleeves.

There were two other series launched — the Trio three-cassette packs which featured 50 titles retailing for £4.99, and *Golden Age* which filled the gap created by the demise of World Records and the Retrospective label. The label was described as "a yesteryear version of the Fame mid-price label" (which had incidentally sold 1.5m units in 14 months) and the first 15 albums featured Noel Coward, Paul Robeson, Max Miller, Django Reinhardt and Fred Astaire.

Fifties' names such as Alma Cogan, Michael Holliday, Malcolm Vaughan and Ruby Murray featured in a 1984 promotion which was followed by a similar one concentrating on the Sixties. Cilla Black, Gerry and The Pacemakers, The Hollies and Cliff Richard were among the big-sellers. Last year saw yet another feather in MFP's now extensive hat — the Eminence album of Elgar's *Violin Concerto* by Nigel Kennedy was the *Gromophone* record of the year, and the same recording went on to win a British Record Industry award and Kennedy was seen receiving the award by millions of television viewers.

In its 21st year, Music For Pleasure has launched yet another series which is proving to be a big success. *Hours Of Pleasure* is a cassette-only series featuring many top MOR artists as well as light classics and easy-listening music. The first 30 titles have all proved to be big sellers.



PATRICIA BYRNE is responsible for classical marketing and promotion within the Music For Pleasure division, with specific responsibilities for the Classics For Pleasure label which has a retail price of £2.49, CFP doubles (£4.99) and the Eminence label which has a mid-price of £3.25. Byrne, centre, is pictured with Marianne Busch (assistant manager classical) and Jonet Milehom (secretary and assistant, Listen For Pleasure).

Talking books take off on LFP

THE LAST 12 months have seen MFP's Listen For Pleasure label receiving particular promotion and marketing attention, and Patricia Byrne who runs the label reports that reaction from the public has been very good. "We did a radio advertising campaign on LBC earlier in the year, plus quite a lot of advertising, and combined they helped to raise the public awareness of spoken-word product," she says.

LFP "talking books" retail at £4.99 and the catalogue covers a

wide range of subjects — children's stories (*The Wind In The Willows*, *Winnie The Pooh*, *Peter Pan*, *Pinnocchio*, *The Adventures Of Robin Hood* and many other all-time favourites), fiction (*Jane Eyre*, *Animal Farm*, *The Hunchback Of Notre Dame*, *One Flew Over The Cuckoo's Nest*), mystery, adventure and spy (*The Hound Of The Baskervilles*, *Diamonds Are Forever*, *From Russia With Love*, *The Spy Who Came In From The Cold* etc), war (*The Dambusters*, *Reach For The Sky*, *The Great Escape*), non-fiction (*The Moon's A Balloon* read by David Niven) and Drama (*Hamlet*, *Macbeth*, *The Importance Of Being Earnest* and *Midsummer Night's Dream*).

The latest Listen For Pleasure releases include *Heidi Grows Up* read by Jan Francis, *Snookered* narrated by Robert Powell, *Out Of Africa* read by Geraldine James, and *Not A Penny More — Not A Penny Less* read by Paul Daneman. There are some 80 titles in the LFP catalogue, and Patricia Byrne says: "Spokenword is a big growth area which we are capitalising upon. The appeal of the releases is boosted by the choice of narrator — what we try to do is get someone who was close to either the TV or film project. For instance, Virginia McKenna reads from the book *Born Free*, and she starred in the film, while David Niven reads from his own autobiography."

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Popular repertoire: working as a team

THE POPULAR repertoire department is headed by Roger Woodhead (seated) assisted by production co-ordinator Graham Bradley (above left), secretary June Burgess-Pollard and label manager Geoff Inker. Woodhead is responsible for vetting ideas, sleeve design, advertising and negotiating with licensors — which include BBC Records, MCA, Arista and RCA and numerous independents — as well as EMI Records.

Geoff Inker is label manager for MFP and the Golden Age label, compiling albums for those labels

— his brief includes the preparation of master tapes in MFP's own studio. Production co-ordinator Graham Bradley ensures that all new release "pieces" are ready in time for manufacture, and liaises with the EMI factory. Specific responsibilities include the Trio and MFP "doubles" series.

Roger Woodhead points out: "The whole department is a team effort — nobody sees anything through from start to finish on any of MFP's numerous labels. Everyone has been involved at some point."

More strength for sales

MUSIC FOR Pleasure has 21 salesmen, working under national sales manager Gary Howells who has spent 15 years with the company, and four area managers, Derek Wall (Midlands and South West), Roger Godbold (London and South East), Phil Bardsley (North West and Scotland) and Bill Sayer (North East, Yorkshire and East Midlands). National accounts manager Peter O'Cain looks after all the multiples' head offices.

Malcolm Anderson, MFP's general manager, says: "They all started as salesmen, progressing through the ranks of area managers before becoming field sales managers. The salesmen themselves make an average of seven calls a day to a wide variety of outlets, and apart from merchandising the stock they also sell new releases and back-catalogue. The general MFP policy is that management appointments are made from within the company. Even Ted Harris, now MD of EMI Manufacturing and Distribution Services, started his career as an MFP salesman."

● Customers can also order MFP product through the EMI telesales.



GARY HOWELLS: national sales manager.



ROGER GODBOLD

Classical clout

CLASSICS FOR Pleasure was launched in 1972 with a budget retail price of just 89p and a host of releases which included such illustrious names as Mauro Lympany, Rita Hunter, Sir Malcolm Sargent, the London Philharmonic Orchestra and the Berlin Philharmonic Orchestra. Since then the catalogue has grown to some 100 titles and there can be few areas of classical music which have not been covered by the label.

Apart from re-issues of classical albums from the EMI catalogue, CFP has also released many new recordings, thanks to the help of numerous sponsors who include Imperial Tobacco, John Wates, and Harveys of Bristol. "We're justly proud of our track record," says Patricia Byrne. "With both the CFP and Eminence labels, 75 per cent of the releases are re-issues from the EMI classical catalogue while the other 25 per cent are all new recordings."

The Eminence label covers the mid-price classical album market and was launched three years ago with 30 titles. It covers a wide range of product and repertoire, including the music of Stravinsky, Elgar, Mendelssohn and Debussy. A highspot in the label's short history was the fact that the Nigel Kennedy recording of Elgar's Violin Concerto (in the John Player Master series) was the winner of the Gramophone classical record of the year award, and a BPI award, last year.

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SUE ROADNIGHT, secretary to general manager Malcolm Anderson and national sales manager Gary Howells, pictured with sales administration manager Alec Sharnon.

Pleasing all of the people

MUSIC FOR Pleasure was the original label back in 1965 and the first album in catalogue was The Dean Sings by Dean Martin (MFP 1001). A total of 78 albums — both pop and classical titles — were launched on an unsuspecting record-buying public on October 1 1965, with a price tag of 12/-6d. Since then more than 1,000 different titles have featured in the MFP catalogue, and currently there are around 110 titles available.

The MFP label caters for the broad MOR market, ranging from children's titles through to Fifties, Sixties and Seventies pop, and easy-listening/ orchestral favourites. Musical arranger/director Geoff Love is one of the label's biggest all-time sellers, both under his own name and as Manuel and His Music Of The Mountains. Other huge sellers in the MFP catalogue have included the two Rock 'N' Roll Music albums by The Beatles (each has done more than 1m unit sales). The Sound Of Music with Anne Rogers and Tony Britton, Favourite Nursery Rhymes, The Seekers, and The Best of Mott Monro.



MALCOLM ANDERSON — promoted from general sales manager to general manager at MFP

Golden era

THE DEMISE of World Records and its Retrospective label in 1982 left a serious gap in the nostalgia market which resulted in the birth of the Music For Pleasure-marketed label Golden Age. Noel Coward, Paul Robeson, Max Miller, Richard Tauber, Diongo Reinhardt, Al Bowly and Peter Dawson were among the first 25 titles released.

Golden Age albums are all released in sleeves with extensive sleeve notes, and many of them are compiled by the well-known nostalgia expert Chris Ellis who currently has a weekly radio spot on Derek Jamieson's Radio Two programme. The label retails for £3.25.

Anderson at the MFP helm

MALCOLM ANDERSON has been general manager of Music For Pleasure for the last 18 months, having previously been general sales manager, and originally joining the company back in 1969 as sales manager for the North West.

He is responsible for the overall running of the com-

pany, including stocks and finances, and has general responsibility for the profitability of the division. Reporting to Anderson are Roger Woodhead, Patricia Byrne and Gary Howells, while Anderson himself reports to David Hughes, director of strategic marketing EMI Records.

The first managing director of Music For Pleasure was Richard Baldwin who remained at the helm until several years ago, and he was succeeded by Ted Harris who is now the managing director of EMI Manufacturing and Distribution Services.

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Showstoppers on the Doubles series

APART FROM the MFP label itself, there is also the MFP Doubles series which features two albums (or cassettes) retailing for £3.25. The latest releases have included Dance With The Shadows, Chas And Dave and Down Memory Lane With The George Mitchell Minstrels while other recent releases include Almo Cogan's With Love In Mind and The King Singers' In Perfect Harmony.

There is also the Music For Pleasure Super-Heroes cassette series,

aimed at the children's market and featuring the adventures of Superman, Spiderman, The Incredible Hulk and Batman among others. Another tape-only MFP series is Trio which has a retailing price of £4.99 and features three cassettes in one box. Many of the releases are various artist compilations including 50 Favourite Showstoppers, 50 Favourites Of The Seventies, 100 Dancing Party Favourites and Three Hours Of Classical Favourites.

The price of Fame

THE FAME mid-price label was launched in 1982 with 30 titles — the main purpose of the label is to exploit the wealth of back-catalogue owned by EMI Records, as well as other labels such as Arista, and it caters for more contemporary product not suitable for the MFP label.

The concept is to re-issue classic rock albums in their original sleeves at mid-price (£3.25) and it is a policy that has worked with more than 5m unit sales to date. Among the names to feature on the label: Queen, Iron Maiden, Japan, Meat Loaf, The Stranglers, Whitesnake, Wings, John Lennon, Bob Marley, Tina Turner and Marillion. There are currently 80 titles in catalogue.

● THE TAPE-ONLY label Hour Of Pleasure was launched in May this year with an initial 30 titles and has proved to be a big success — 10 more titles have recently been added to the range. The label features hour-long cassettes in shrink-wrapped boxes retailing at £1.99. Artists featured have included firm MOR favourites like Des O'Connor, Shirley Bassey, Vince Hill, Cliff Richard and Frankie Vaughan.



PHIL BARDSLEY: area manager Scotland and the North West.



BILL SAYER: area manager North East Yorkshire and East Midlands.

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PETER O'CAIN, Music For Pleasure's national accounts manager — and who at the recent MFP sales conference picked up his salesman of the year award — seven years after he first won it!



MUSIC FOR Pleasure's salesman and area manager of the year — left, Brian Hamilton with his salesman of the year award, and area manager Derek Wall.

Classy sleeves

SLEEVE DESIGN: Most of the album sleeves in the various Music For Pleasure labels are designed by Quick On The Drawer, a company which was started by Dave Waring and Mark Cellier — both of whom are ex-MFP employees.

Cellier is a former label manager while Waring ran the sleeve design department.

● MUSIC FOR Pleasure operated as a separate company within EMI until 1985 when it became part of the EMI strategic marketing department.

All manufacturing, distribution and credit control is via EMI Manufacturing and Distribution Services, whose managing director Ted Harris is a former MFP managing director.

MUSIC WEEK

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21	37	GIRLS AIN'T NOTHING BUT TROUBLE D.J. Jazzy Jeff & Fresh Prince	Champion CHAMP (12)18
22	28	THINK FOR A MINUTE The Housemartins	Gal! Discs GOD(X) 13
23	16	MONTEGO BAY Amazulu	Island (12)IS 293
24	17	STUCK WITH YOU Huey Lewis and The News	Chrysalis HUEY(X) 5
25	24	DON'T STAND SO CLOSE TO ME '86 The Police	A&M AM(Y) 354
26	66	TO HAVE AND TO HOLD Catherine Stock	Sierra FED 29 (W)
27	29	TO BE A LOVER Billy Idol	Chrysalis IDOL(X) 8
28	18	WE DON'T HAVE TO ... Jermaine Stewart	10/Virgin TEN 96(12)
29	39	(THEY LONG TO BE) CLOSE TO YOU Gwen Guthrie	Boiling Point/Polydar POSP(X) 822
30	40	STAY WITH ME The Mission	Mercury/Phonogram MYTH(X)1
31	27	RUMORS Timex Social Club	Cooltempo/Chrysalis COOL(X) 133
32	19	WALK THIS WAY Run D.M.C.	London LON(X) 104
33	21	(I JUST) DIED IN YOUR ARMS Cutting Crew	Siren/Virgin SIREN 21(12)

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DPA

34	42	ALWAYS THE SUN The Stranglers	Epic SOLAR(T) 1
35	30	LOVE CAN'T TURN AROUND Farley "Jackmaster" Funk	Chicago/London LON(X) 105
36	NEW	YOU KEEP ME HANGIN' ON Kim Wilde	MCA KIM(T) 4
37	NEW	TAKE MY BREATH AWAY (Love Theme from 'Top Gun') Berlin	CBS (T)A 7320
38	43	SHOWING OUT Mel & Kim	Supreme SUPE(T) 107
39	26	WONDERLAND Paul Young	CBS YOUNG(T) 1
40	NEW	LIVIN' ON A PRAYER Bon Jovi	Vertigo/Phonogram VER(X) 28
41	34	I WANT TO WAKE UP WITH YOU Boris Gardiner	Revue/Creole REV 733 (12)—REV 033
42	35	SLOW DOWN Loose Ends	Virgin VS 884(12)
43	31	GLORY OF LOVE (Theme From Karate Kid Pt II) Peter Cetera	Full Moon/Warner Brothers W 8662(T)
44	46	BITTERSWEET Billy Ocean	Jive JIVE (T) 133
45	50	FEELS LIKE THE FIRST TIME Sinitta	Fanfare (12)FAN 8
46	60	HEARTBEAT Don Johnson	Epic 650064 7 (12)—650064 6
47	49	RUBY RED Marc Almond	Some Bizarre/Virgin GLOW 3(12)
48	33	SWEET FREEDOM Michael McDonald	MCA MCA(T) 1073
49	NEW	FOR AMERICA Red Box	Sire/WEA YZ84(T) (W)
50	47	LOVE WILL CONQUER ALL Lionel Richie	Motown LIO(T) 2
51	67	DON'T FORGET ME (When I'm Gone) Glass Tiger	Manhattan/EMI (12) MT 13
52	51	C'MON EVERY BEATBOX Big Audio Dynamite	CBS 650147 7 (12)—650147 6

WorldRadioHistory

74	NEW	IN THE HEAT OF A PASSIONATE MOMENT Princess	WEA Y 285(T) (W) Supreme SUPE(T) 109
75	48	ONE GREAT THING Big Country	Mercury/Phonogram BIGC(X) 3

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T W E L V E • I N C H

1	5	MIDAS TOUCH, Midnight Star	20	13	I'VE BEEN LOSING YOU, A-Ha
2	1	TRUE BLUE, Madonna	21	40	DON'T GET ME WRONG, Pretenders
3	7	YOU CAN CALL ME AL, Paul Simon	22	24	TO BE A LOVER, Billy Idol
4	6	SUBURBIA, Pet Shop Boys	23	12	SLOW DOWN, Loose Ends
5	14	WALK LIKE AN EGYPTIAN, Bangles	24	18	STAY WITH ME, The Mission
6	2	RAIN OR SHINE, Five Star	25	26	TRUE COLORS, Cyndi Lauper
7	9	IN THE ARMY NOW, Status Quo	26	36	YOU'RE EVERYTHING TO ME, Boris Gardiner
8	8	THE WIZARD, Paul Hardcastle	27	NEW	I CAN'T TURN AROUND, J.M. Silk
9	3	WORD UP, Cameo	28	17	THORN IN MY SIDE, Eurythmics
10	19	GIRLS AIN'T NOTHING BUT TROUBLE, D.J. Jazzy Jeff & Fresh Prince	29	33	RUBY RED, Marc Almond
11	4	DON'T LEAVE METHIS WAY, Communards	30	70	WE DON'T HAVE TO ... Jermaine Stewart
12	25	(THEY LONG TO BE) CLOSE TO YOU, Gwen Guthrie	31	29	THINK FOR A MINUTE, Housemartins
13	30	ALL I ASK OF YOU, Cliff Richard and Sarah Brightman	32	31	C'MON EVERY BEATBOX, Big Audio Dynamite
14	22	SHOWING OUT, Mel & Kim	33	NEW	FEELS LIKE THE FIRST TIME, Sinitta
15	10	RUMORS, Timex Social Club	34	73	WORLD SHUT YOUR MOUTH, Julian Cope
16	11	LOVE CAN'T TURN AROUND, Farley "Jackmaster" Funk	35	15	WALK THIS WAY, Run D.M.C.
17	NEW	LOVE'S EASY TEARS, Cocteau Twins	36	78	ALWAYS THE SUN, The Stranglers
18	16	DON'T STAND SO CLOSE TO ME '86, Police	37	21	(FOREVER) LIVE AND DIE, Orchestral Manoeuvres In The Dark
19	NEW	LIVIN' ON A PRAYER, Bon Jovi	38	NEW	INFECTED, The The
			39	NEW	STRAIGHT TO THE HEART, The Real Thing
			40	NEW	YOU KEEP ME HANGIN' ON, Kim Wilde

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BILLY IDOL: macho panache

GENERAL



STOCK IT

BILLY IDOL: Whiplash Smile. Chrysalis CDL 1514. Maybe America embraced Billy Idol more fully and quickly than we did because they didn't always have a picture of him in the back of their minds as Gen X's unconvincing peroxide punk. But this is the album to bury certain ghosts forever as Billy moves upwards to the echelons of macho rock megastardom and across into even metal acceptancy. What big success has done for him shows in the dazzling cut and thrust of the superb production. If you've got to have your rock fast, furious and, let's face it, lyrically fatuous, Billy Idol does it with panache. This has big written all over it. **DVE**

GENERAL PUBLIC: Hand To Mouth. Virgin. V2395. A mite disappointing in being only a small move away from Ranking Rog and Wakeling Dave's dry-run/blue print debut of late '84. The problem lies in a lack of adventure, each track settles quite nicely into the mood established by its predecessor, giving unity, but little character. While this is a pleasing release and Wakeling's seldom sounded better, ultimately it must go down as only a nice try, with hope of better to come. After all, we're talking about chaps who used to be The Beat. **DH**



STOCK IT

HOWARD JONES: One To One. WEA. WX 68. Quite clearly, Howie's a good egg. Lyrically he tells us "I'm not one to complain", while adding he'll "reggae till the cows come home" and who can sensibly argue with that? But for all his good intention (and unfairly this is the sole reason so much scorn is poured upon his fluctuating haircut) one does wish he'd start banging the drum a bit more, start demanding a little more from life, start demanding a little more from his audience. One To One sees no dramatic upheaval, careful electronic melody, sincere and optimistic, safe yet worthwhile. **DH**

MILLIE JACKSON: An Imitation Of Love. Jive HIP 43. Despite tremendous live success with her rouncy act, Jackson hasn't so far succeeded in generating enough sales to give her chart success (two albums which scraped into the bottom of the top 75). Her first Jive album shows Jackson in a rather

more restrained mood and proves that, stripped of the risqué stage gimmicks, she has one of the finest voices among black women singers. The opening track *Hot! Wild!* Unrestricted! Crazy Love is a fast-rising dance chart hit and with Jive's increasing prominence in that area, the album could do well. **CW**



STOCK IT

VARIOUS: Jazz Juice 3. Streetsounds Sound 5. This smoothest and laziest in the Jazz Juice series has a light airy feel that makes it most appropriate for summer listening. Those charmed by Astrud Gilberto's *Girl From Ipanema* may find Lou Rawls' version a little overdone, but tracks such as Eydie Gorme's *They've Got A Lot Of Coffee* in Brazil and Gil Scott Heron's steamy live rendition of *The Bottle* provide substance and a dash of colour. A neat collection for enthusiasts. **KF**



STOCK IT

COURTNEY PINE: Journey To The Urge Within. Island LPS 9846. Producer: Michael Cuscuna. The wealth of praise that precedes Courtney Pine's debut LP does not go unrewarded. Jazz never sounded so sweet, and the thraxty sax of young Courtney (still in his early 20s) punches the right nerve ends at soulfully correct interludes. Destined to dwell in the depths of jazz legend, the British born blower toots out more than just a merry melody. Swaying beautifully between down-beat blues and up-tempo scat, Journey is pitch perfect and perfectly performed. **DEH**

XTC: Skylarking. Virgin V2399. Todd Rundgren. The band recently said that if they left Virgin, it would be like the ravens leaving the Tower of London. That only serves to emphasise the quaint English eccentric image of a band that couldn't take the pressure of staying on the road. XTC are certainly not on their last legs, though, and this is their most consistently entertaining so far, with Rundgren giving an overall sheen to 14 very

COURTNEY PINE: perfect



different songs. Recent single *Grass* hit the dirt and this hasn't really got a "single" on it, but the whole collection can be expected to fare better. **DD**

THE PRETENDERS: Get Close. WEA WX 64 240976-1. Producers: Bob Clearmountain/Jimmy Iovine/Steve Lillywhite. As one of life's great survivors Chrissie Hynde has built another band from the wreckage of the old Pretenders. Initial reactions are almost relief in hearing that *great* voice again — and how it highlights the power of a distinctive voice and the lack of it in so many of her contemporaries — and a disappointment that these aren't songs of an equal calibre. Grows with plays, though, and the good chart position it will make will be an merit — not memories. **DVE**

HAROLD BUDD: Lovely Thunder. Editions EG EGED 46. Categorised as ambient, contemplative is a better word for the music of US composer Budd. Freed from the constraints of words — and therefore subjects — *Lovely Thunder* is a great starting point for the mind to wander and freely interpret the rolling, big, big sounds. Previous works with Eno, plus newer collaborations with the Cocteau Twins (*Flowered Knife Shadows* is dedicated to Simon Roymonde) should attract interest, especially as a full LP of music with the Twins follows in November. Recommend to fans of the Cocteau, Blue Nile, Eno and expect pop press coverage. **DVE**

ALICE COOPER: Constrictor. MCA MCF 3341. Musically, what we have here is a rather unpleasantly watered down version of early Sweet, which is never powerful enough to be valid rock nor menacing or offensive enough to be metal. Surely a contemporary American songwriter has better subjects at his disposal than Teenage Franksteins? But, of course it's a joke, but a poor one firmly rooted in the middle Seventies. Granted, *Schools Out*, *Elected*, even *Only Women Bleed*, but this? Totally pointless. Contains the inexplicably chart happy single *He's Back*, and this should be the extent of any right thinking individual's investigation. **DH**



STOCK IT

CUTTING CREW: Broadcast. Siren LP7. Cutting Crew deliver a collection of songs that just take your breath away. Superbly produced mainly by Terry Brown and the band, with additional mixes by Tim Palmer, Steve Thompson and Michael Barbiero they prove that any number of cooks couldn't spoil this broth and serve up 10 tracks with more variety and finesse than a Chinese luncheon! Check out *Any Colour*, *One For The Mockingbird* and *Sahara* besides the singles. Listen to the infectious mixture of rock and funk rhythms, the melodies, the sense of sheer exuberance that pours out of every track. **MF**

THE MEN THEY COULDN'T HANG: How Green Is The Valley. MCA, MCF 3337. Splendid sleeve, spot-on sentiment, slight hiccup on the music front. Lyrical sensitivity begins to get swamped as they enter into a musical scuffle with The Pogues and clearly there are no winners in that battle. The Men have failed in progressing

from last years' debut, *Night Of A Thousand Candles*, in allowing the music to stay on one groove, current single, *Blue Shirt* excepted. But those who thought that The Men would've burnt out after the first LP have been proved wrong. **DH**

PAUL YOUNG: *Between Two Fires*. CBS 450150. *Wonderland* is not the most obvious single on Young's first album for two years, and that has been reflected by its relatively low chart position (it failed to make the Top 20). However, this is still another finely crafted album which reveals Young's voice in peak form. There is an absence of cover versions, the material is generally up to a high standard, and he has another obvious smash hit on his hands. Worth the wait, and the album should emulate the success of its predecessor. **CW**

INDIES



STOCK IT

VARIOUS ARTISTS: *Harlem Shuffle/Sixties Soul Classics*. Charley CRB 1139. More revivals? Well, these original mid-Sixties classics really show up the Amazulu's of this world for the trite half-baked amateurs they really are. Contains murderously vibrant dancefloor fillers including *Mel And Tim's Backfield In Motion*, *Bob And Earl's Harlem Shuffle*, *Brenton Wood's Gimme Little Sign* and 13 other cuts of similar standing. Class stuff. **DEH**

VARIOUS: *Future Tense Volume One*. Third Mind TMLP 15. Strong package which allows four acts 12 minutes each to express their virtues. Anchor tracks by *Attrition* and *The Legendary Pink Dots* don't win the race, though, as the oddly named *The Beautiful Pea Green Boat* provide harmonious Cocteau-esque ballads (but better) and the strange *Bill Pritchard* supplies a tasty dessert with four *trés bon* melodies. Nice one. **DEH**



DIED PRETTY: dazzling



STOCK IT

THE DIED PRETTY: *Free Dirt. What Goes On. Goes On 7*. Distribution: Shigaku. Producer: Rod Younger. Expect big press acclaim as the *Died Pretty* — yet another Australian band of dazzling freshness — plunder the entire history of pop since the Sixties to bring together a wild and mighty fusion of punk and psychedelia with dashes of country rock added to taste (references: Pop, Velvets REM). Indie charter, for sure, but with much wider horizons if the majors prick up their ears. **DVE**

BOB CARPENTER: *Silent Passage*. Celtic Music. CM 027. Distribution: CM Distribution. Of

whom little is known. Recorded in the early Seventies with sterling support from many including *Little Feat's Lowell George* and *Bill Payne* and *Emmylou Harris*, Canadian *Carpenter* adopts a style close to a *Gordon Lightfoot* or perhaps *Steppenwolf's John Kay*. *Wonderfully* dated in lush acoustic backing, *Carpenter* grows introspectively over compositions of superb sensitivity and deft melody. Clearly a lost classic of narrative balladry and full marks to CM for rescuing it, but such good intention is unlikely to save this from once again disappearing, which would be a genuine tragedy. **DH**

MAGGIE HOLLAND & JON MOORE: *A Short Cut*. Rague Records. FMST 4008. Avoiding the LP's somewhat self-conscious intention of proving that women singers from the folk field don't have to contain themselves to slow ballads, *Holland and Moore* have produced an engaging mini LP of covers, modern and electric, with *Holland's* strident vocal clearly the *raison d'être*. At first this combination is slightly off putting, but repeated plays justify its treatment. Includes a muscular reading of *Bruce Cockburn's* seminal *If I Had A Rocket Launcher* plus *Dylan* and *Al Stewart* covers. **DH**

THE CASSANDRA COMPLEX: *Grenade*. (Rouska CXRA 001). Distribution: Red Rhino and the Cartel. These noise merchants who so inspired *Sigue Sigue Sputnik* are very big in Germany and on this debut album you can hear why. After two mammoth 12 inch successes, *Grenade* should secure the Complex a position in the independent charts and a slice of notoriety. Like old-style *Cabaret Voltaire* playing pop, *Sputnik* without the clichés or *Yazoo* on 20 pints of best bitter. The sound of angry Leeds. **DEH**

METAL

W.A.S.P.: *Inside The Electric Circus*. Capitol EST 2025. Producer: *Blackie Lawless*. It's easy to argue this as W.A.S.P.'s best yet, a claim helped by a steaming, evil version of the old *Uriah Heep* favourite *Easy Livin'*. The current success of the single, *95 Nasty*, won't do the album's chances any harm, either. **JCM**

RIO: *Sex Crimes*. Music For Nations MFN 65. Distribution: Pinnacle. Producer: *Steve Rodford*. Rio produce a very listenable brand of rock that boasts bags of melody and tune but not a great deal of anything that makes it stick in the mind. *Sex Crimes* is an album that is almost guaranteed to neither excite nor disappoint. **JCM**

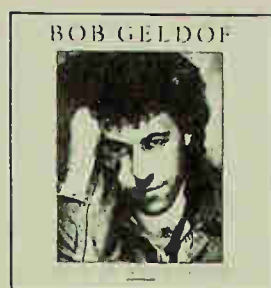
MADISON: *Best In Show*. Sonet SNTF 960. Producer: artists and *Anders Helmerson*. Strange amalgam of styles, with one track being *Wham-like* pop and the one that follows it being thoroughbred metal. All styles are handled well, though, and the album is not without appeal. **JCM**

GIRLSCHOOL: *Nightmare At Maple Cross*. GWR Records GWLP 2. Producer: *Vic Maile*. Splendid stuff from *Girlschool* on this, their first non-Bronze album. They've lost none of their humour or ability to produce highly entertaining, highly boppable metal. There's also a delightful cover of *Mud's Tiger Feet*. **JCM**

Reviewed by Jerry Smith



PSYCHEDELIC FURS, *The Smiths*, *Bob Geldof*: stock it, stock it, stock it.



THE THE: Infected (Some Bizzare/Epic TRUTH(T) 3, BCS). Matt Johnson comes up with yet another masterpiece with this the title track to his long-awaited new LP. The hard dub beat rhythm and intense lyrics preclude mass consumption but its spicy trumpet part and polished harmonies create a true Eighties, heartcrushing soul track.

STOCK IT

THE MIGHTY LEMON DROPS: My Biggest Thrill (Blue Guitar/Chrysalis AZUR(X) 3, PolyGram). This bright, punchy track from their much-acclaimed debut album Happy Head should do much to turn their initial promise into chart success. Produced by Stephen Street, its dynamic rhythm and crisp ringing guitar makes for an aching-ly melodic pop tune.

STOCK IT

THE SMITHS: Ask (Rough Trade RT(T) 194, Rough Trade/Cartel). Another brand new single full of pure Morrissey wit embellished by Johnny Marr's sparkling guitar. Gets a bit too clever for its own good in the middle, but that's a minor point in yet another excellent Morrissey/Marr composition.

THE WEATHER PROPHETS: Naked As The Day You Were Born (Creation CRE 031 (T), Rough Trade/Cartel). This is very disappointing after their brilliant debut, Almost Prayed, as Pete Astor lets his Velvet Underground obsession get the better of him. Produced by Lenny Kaye, this mournful ballad beats most, but is just not up to the high standard expected.

STOCK IT

PSYCHEDELIC FURS: Heartbreak Beat (CBS 650183 7 (650183 6), CBS). The Furs return with their first new material for two years to follow their recent successful remake of the epic Pretty In Pink. This is very much an extension of their last EP with its very American style production and is commercial enough for a high chart position.

'TILL TUESDAY: What About Love (Epic 650125 7(650125 6), CBS). An exceptional single from this previously unknown Virginian band that is dominated by Aimee Mann's stunning, husky voice. Superbly produced by Rhett Davies, its insistent synth hook makes for a dramatic number that should bring much attention to their imminent second LP Welcome Home.

STOCK IT

BOB GELDOF: This Is The World Calling (Mercury/Phonogram BOB(X) 101, PolyGram). Saint Bob's first solo single is a passable and inoffensive enough number that is, of course, assured mass exposure and great success more due to his stature than the music, but then there's no doubt he deserves it more than anyone else.

STOCK IT

CHRISTINE COLLISTER: Warm Love Gone Cold (BBC RESL 199 (12RSL 199), EMI). Christine Collister's haunting vocal really makes this deep, moody ballad and although it takes a few plays for the hook to sink in, when it does it becomes unforgettable. As the theme to the highly-acclaimed TV mini series *The Life And Loves Of A She Devil* it should gain the exposure needed for success.

STEVE JANSEN & YUKIHIRO TAKAHASHI: Stay Close (Rime RIM(E) 1, Dynamic Marketing Services, (RCA). Former Japan drummer and ex-Yellow Magic Orchestra drummer release their first joint effort single despite many previous collaborations, and with its heavy Dave Sylvian/Japan (the band and the country) overtones it seems sure to be a big success.

KRAFTWERK: Musique Non Stop (EMI EMI 5588, EMI). Enigmatic German synthesists release this innocuous track of various sampled voices over a sparse rhythm box, showing a healthy regard for Yello, but lacking in content. Very quaint and ultimately little more than a turgid dance track that can only be of novelty value.

LONE JUSTICE: Shelter (Geffen GEF 16(T), WEA). LJ precede the release of their second album with this the title track. Produced by themselves, along with Little Steven and Jimmy Iovine, it is a powerful slice of country rock that well showcases Maria McKee's dulcet tones and should brighten up the airwaves.

STOCK IT

J.M. SILK: I Can't Turn Around (RCA PB 49793 (PT 49794), RCA). Chicago House music continues to gather momentum as this duo come up with a very polished re-

working of the Isaac Hayes classic. With its irresistible dance beat and smooth soulful vocals, it's sure to pick up wide support.

CARMEL: Mercy (Don't Leave Me This Way) (London LON(X) 102, PolyGram). No, it's not another version of the disco classic, but a band composition from their recently released album *The Falling*. Surprisingly it is produced by Brian Eno and works well as a gospel ballad that builds to a fervent pitch.

FULL TIME MEN: Fast Is My Name (Homestead SHIG 1T, Rough Trade/Cartel). Keith Streng of the Fleshtones and REM's Peter Buck combine to produce a rousing country-fied three track EP. The first track, *I Got Wheels*, is the best with Buck's characteristic, ringing guitar sound and Streng's strong vocal making a powerful track that is sure to gain plenty of attention in indie circles.

STOCK IT

THE UNDERNEATH: The Imp Of The Perverse (el/Cherry Red GPO 17T, Pinnacle). Another solo project as Karl Blake of the Shockheaded Peters issues this four track EP. Includes an interesting interpretation of Arthur Brown's psychedelic *Number One, Fire*, plus a snappy version of The Honeycombs' *Have I The Right?* Despite the suspect Black Sabbath medley, this bizarre collection is set for the indie charts.

ANDY WHITE: Reality Raw (Decca/London F(X) 100, PolyGram). This Irish one-man-band gives a good imitation of Bob Dylan on this rousing rhythmic number that builds from simple acoustic guitar accompaniment to a full blooded rocker.

SCHOOLLY D: Put Your Filas On (Flame MELT 2T, Rough Trade/Cartel). Moniac Philadelphia rapper Schoolly D has his top-selling import given a UK release and this raw hip hop with its driving beat box rhythm and hard rap can only help his burgeoning cult image.

STOCK IT

TEENA MARIE: Love Me Down Easy (Epic 650126 7(650126 6), CBS). Written, arranged and produced by Teena Marie who also provides an exceptional vocal performance to create a moving, moody number that should draw attention to the album from which it is taken, *Emerald City*.



Britten's finest hour

by Nigel Hunter

TERRY BRITTEN epitomises the contemporary songwriter. It's not just writing the actual song any more. You need first-class demo facilities to portray how you see the song and want others to see it, and — in the case of Britten (writer of Tina Turner's global smash *What's Love Got To Do With It*), and that of other successful writers — you often produce the master with the artist or band recording it.

Britten went out and came in again as it were to win through to the top. Born in Manchester, he emigrated with his family to Australia in 1961, and started playing bass guitar there with various bands, and while working with The Twilights wrote his first song called *I'll Be Where You Are*.

"My granny still thinks it's the best I've done," says Britten. He met Cliff Richard and The Shadows during one of their tours down under, and they brought back some of his songs.

"I came back to Britain permanently in 1969, and I came back to write, apart from some session work on guitar. My first big hit was *Devil Woman* with Cliff, which was his biggest success in America and the key to his comeback in his estimation."

Songs were sent to Tina Turner, and the message came back from



TERRY BRITTEN (left) with Warner Bros Music UK MD Peter Reichardt.

her management that she wanted to do *What's Love Got To Do With It* and *Show Some Respect* — and she and they wanted Britten to produce.

"I was terrified until I met her," he confesses. "It's been great for me to work with someone that good. You get goosebumps just listening to her. It's such a contrast working with someone as good and professional as Tina and somebody else whom you have to do repeated takes, dropping in the right syllable whenever you get it."

Britten says he got into record production because his songs were being covered but were losing something in the process. He sings the praises of Graham Lyle and other collaborators who work with him. And he vividly remembers the Grammy Awards in which *What's Love Got To Do With It* took the Song Of The Year and Record Of The Year trophies — not because of the actual prizes so much as because Stevie Wonder stood up in the audience and applauded.

EUROPARADE

This Week	Last Week	Peak	Wks On Chart	Title	Country
1	1	6	3	TRUE BLUE, Madonna	B/D/CH/GB/IR/NL
2	2	2	15	HOLIDAY RAP, M.C. Miker "G" Deegan & Sven	A/CH/D/DE/FR/NL
3	3	3	8	THE FINAL COUNTDOWN, Europe	B/CH/D/NL
4	4	7	7	DON'T LEAVE ME THIS WAY, The Communards	B/D/GB/IR/NL
5	8	13	4	TAKE MY BREATH AWAY, Berlin	A/B/CH/D/NL
6	7	5	7	RAGE HARD, Frankie Goes To Hollywood	CH/D/DE/IR/NL
7	10	8	7	TYPICAL MALE, Tina Turner	A/CH/D/E/NL
8	6	4	10	EASY LADY, Spagna	CH/FR
9	5	1	17	PAPA DON'T PREACH, Madonna	A/B/F/I
10	12	—	2	I'VE BEEN LOSING YOU, A Ha	DK/GB/IR/NL
11	18	—	2	YOU CAN CALL ME AL, Paul Simon	B/GB/IR
12	16	—	2	BELLO E IMPOSSIBILE, Gigliola Nenni	A/CH/I
13	11	35	3	(FOREVER) LIVE AND DIE, OMD	B/D/GB/IR/NL
14	25	11	9	GLORY OF LOVE, Pete Camlo	A/B/CH/DA
15	9	9	15	LADY IN RED, Chris De Burgh	A/B/D
16	23	33	17	VENUS, Beyoncé	F/I
17	17	15	4	RAIN OR SHINE, Free Star	GB/IR
18	15	19	30	TOUCH ME, Samantha Fox	F/I
19	New	New	New	IN THE ARMY NOW, Status Quo	GB/IR
20	13	14	4	THORN IN MY SIDE, Eurhythmics	A/D/CH/IR
21	22	12	6	WALK THIS WAY, Run D.M.C.	F/D/IR/NL
22	21	24	5	WHAT'S THE COLOUR OF MONEY, Madonna Beyond	B/DK
23	14	23	11	I WANT TO WAKE UP WITH YOU, Barry Gardiner	B/CH/DK
24	20	16	5	WHEN I THINK OF YOU, Janet Jackson	B/F/L
25	New	New	New	ALL I ASK OF YOU, Cliff Richard & Sarah Brightman	GB/IR
26	34	—	2	MI MI MI, Sandra	D/I
27	38	—	2	EVERY LOSER WINS, Nick Berry	F
28	36	38	3	PAPA CHICO, Tony Esposito	A
29	26	30	14	LES DEMONS DE MINUIT, Boulogne	F
30	New	New	New	WONDERLAND, Paul Young	IR
31	35	40	3	ATLANTIS IS CALLING (SOS For Love), Maccini Talking	E
32	New	New	New	SUBURBIA, Pet Shop Boys	GB/IR
33	27	28	4	SOLO, POR TI, Peter Dinklage & Luisa Fernandez	A
34	32	22	7	EVERY BEAT OF MY HEART, Rod Stewart	B/CH/DK
35	30	31	4	RIGHT BETWEEN THE EYES, Wax	E
36	29	39	3	EYE LEVEL TOI, Juice Peters	F
37	New	New	New	YOU KEEP ME HANGIN' ON, Kim Wilde	DK
38	19	21	4	WORD UP, Cameo	GB/IR/NL
39	New	New	New	HEARTBEAT, Dan Johnson	B/NL
40	New	New	New	TRUE COLORS, Cyndi Lauper	GB/IR

Key: A—Austria B—Belgium CH—Switzerland D—West Germany DE—Düsseldorf E—Spain F—France GB—United Kingdom I—Italy NL—Netherlands IR—Ireland
Compiled from 17 national charts by Françoise Rivest-Hallé

- 21** ³⁹ THE AUTOBIOGRAPHY OF SUPERTRAMP • CD
Supertramp A&M TRAMP1
- 22** ²⁸ PLEASE • CD
Pet Shop Boys Parlophone PSB 1
- 23** ²¹ THE FINAL • CD
Wham! Epic EPC 88681
- 24** ¹⁶ BREAK EVERY RULE • CD
Tina Turner Capitol EST 2018
- 25** ²⁵ DANCING ON THE CEILING ★ CD
Lionel Richie Motown ZL 72412
- 26** ²⁰ INVISIBLE TOUCH ★ CD
Genesis Virgin GENLP 2
- 27** ⁴¹ WHITNEY HOUSTON ★★★ CD
Whitney Houston Aristo 206 978
- 28** ¹⁵ ZAGORA CD
Loose Ends Virgin V2384
- 29** ²⁷ TRUE COLORS CD
Cyndi Lauper Portrait PRT 26948
- 30** ²⁴ HUNTING HIGH & LOW ★★ CD
A-ha Warner Brothers WX 30
- 31** ²⁹ TRUE STORIES
Talking Heads EMI EU 3511
- 32** ²⁶ THE PACIFIC AGE CD
Orchestral Manoeuvres In the Dark Virgin V 2398
- 33** ³⁴ THE POWER OF LOVE
Various West Five WEF 4
- 34** ²³ TALKING WITH THE TAXMAN ABOUT POETRY
Billy Bragg Go! Discs AGOLP 6
- 35** ¹⁹ BROTHERHOOD CD
New Order Factory FACT 150
- 36** ³¹ PICTURE BOOK ★ CD
Simply Red Elektra EKT 27
- 37** ⁴⁶ QUEEN GREATEST HITS ★★★ CD
Queen EMI EMTV 30
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Boston MCA MCG 6017
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CD: Released on Compact Disc

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UK SHARES (Pence)		HIGH	LOW	MONTH END PRICE	CHANGE (%) OVER MONTH SINCE JAN '86		DIVIDEND PER SHARE	YIELD PER CENT
BOOSEY + HAWKES	(25p)	225	127	170	+6.3	+4.3	—	—
BOOTS	(25p)	286	209	216	+0.9	-18.5	10.3	4.8
CHRYSLIS	(25p)	223	157	169	-6.6	-17.5	10.4	6.2
PHILIPS	(f10)	1750	1300	1600	-1.5	+0.8	59.2	3.7
PRESTWICH	(25p)	157	94	94	-13.0	—	0.5	0.5
REALLY USEFUL	(5p)	393	322	378	+2.1	—	16.3	4.3
W H SMITH	(50p)	360	240	264	-5.0	-7.0	8.7	3.3
THORN EMI	(25p)	528	377	454	-8.7	+7.1	24.7	5.4
WOOLWORTH	(50p)	920	438	615	-6.8	+13.5	22.7	3.7
US SHARES (Dollars)		SEPTEMBER 1986						
CBS	—	150	112.2	125.5	-11.4	+6.4	3.0	2.4
MCA	—	56	39.7	41	-5.3	-19.0	0.7	1.7
WARNER COMMS	—	28.2	18.1	21.8	-3.1	+13.0	—	—

WHAT has Andrew Lloyd Webber in common with British Telecom, the TSB and British Gas? They are all helping to fulfil the Government's vision of a share owning democracy. Share ownership is a buzz phrase of the moment and the music business is likely to come under the spotlight when Virgin launches into its much vaunted flotation, with Pickwick also rumoured to be going public at about the same time.

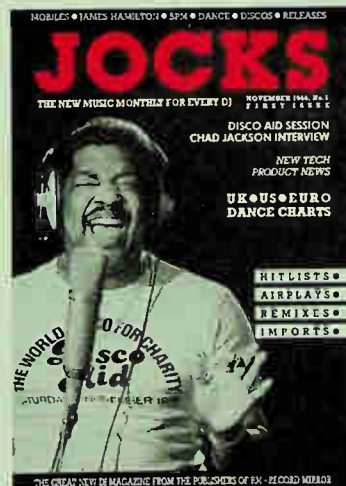
That is why *Music Week* is introducing a new Share Watch service, monitoring the share performance of each company regularly and highlighting short term, as well as long term movements for the music sector.

The Boosey and Hawkes gains during September possibly reflect the heightened interest surrounding the failed bid by Music Sales, and since the launch of Lloyd Webber's Really Useful group it will be interesting to see whether first night notices for his latest productions have any effect on the share price.

If you think there is a share worth tracking that we have missed, let us know.

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TOP Dance SINGLES

THIS WEEK LAST WEEK WEEKS ON CHART

1	4	TRUE BLUE Madonna	Sire W8550(T) (W)
2	2	MIDAS TOUCH Midnight Star	Solar/MCA MCA(T) 1096 (F)
3	3	(THEY LONG TO BE) CLOSE TO YOU Gwen Guthrie	Bailing Point/Polydor POSP(X) 822 (F)
4	5	GIRLS AIN'T NOTHING BUT TROUBLE D.J. Jazzy Jeff/Fresh Prince	Champion CHAMP (12)18 (A)
5	3	RAIN OR SHINE Five Star	Tent/RCA PB 40901 (12)-PT 40902 (R)
6	10	THE WIZARD Paul Hardcastle	Chrysalis PAUL(X) 3 (F)
7	4	SLOW DOWN Loose Ends	Virgin VS 884(12) (E)
8	7	WORD UP Cameo	Club/Phonogram JAB(X) 38 (F)
9	17	YOU'RE EVERYTHING TO ME Boris Gardiner	Revue/Creole REV 735 (12)-REV 35 (A)
10	9	TASTY LOVE Freddie Jackson	Capitol (12)CL 428 (E)
11	8	RUMORS Timex Social Club	Cooltempo/Chrysalis COOL(X)133(F)
12	33	BITTERSWEET Billy Ocean	Jive JIVE (T) 133 (R)
13	15	LOVE WILL CONQUER ALL Lionel Richie	Motown LIO(T) 2 (R)
14	20	FEELS LIKE THE FIRST TIME Sinitta	Fonfara (12)FAN 8 (A)
15	13	TURNED ON TO YOU 80's Ladies	Music Of Life/Streetwave MOL(IF) 6 (R)

16	NEW	IN THE HEAT OF A PASSIONATE MOMENT Princess	Supreme SUPE(T) 109 (A)
17	26	GRAVITY James Brown	Scotti Brothers 650069 7 (12'-650059 6) (C)
18	25	SHOWING OUT Mel & Kim	Supreme SUPE(T) 107 (A)
19	41	HOT! WILD! UNRESTRICTED! CRAZY LOVE Millie Jackson	Jive JIVE (T) 131 (R)
20	11	DREAMER BB+Q	Cooltempo/Chrysalis COOL(X) 132 (F)
21	43	JUMPIN' JACK FLASH Aretha Franklin	Arista ARIST (12)678 (R)
22	12	LOVE CAN'T TURN AROUND Farley "Jockmaster" Funk Chicago	London LON(X) 105 (F)
23	23	BACK TO THE SCENE OF THE CRIME Incredible Mr Freeze	London LON(X) 112 (F)
24	28	MONTEGO BAY Amazulu	Island (12)IS 293 (E)
25	14	SLAVE OF LOVE T.C. Curtis	Hot Melts (12)TC 007 (P)
26	NEW	NAIL IT TO THE WALL Stacy Latisaw	Motown ZB 40885 (12'- ZT 40886) (R)
27	27	JACK THE GROOVE Raze	Champion CHAMP (12)23 (A)
28	31	THE HOUSE MUSIC ANTHEM Marshall Jefferson	Affair TART(S) 3 (DMS/R)
29	16	FALLING IN LOVE Sybil	Champion CHAMP (12)22 (A)
30	19	WALK THIS WAY Run D.M.C.	London LON(X) 104 (F)
31	65	UM TANG UM TANG (TO WHOEVER...) D.J. Hollywood	Crossover/Serious (12)CROSS 3 (A)
32	18	NO WAY Bobbi Humphrey	Club/Phonogram JAB(X) 39 (F)
33	37	JACK YOUR BODY Steve Hurler	Underground UN 101 (Import)
34	54	I FOUND LOVIN' Fabback Band	important/Towerbell TAN(TR) 10 (E)
35	21	MAN SHORTAGE Lovindeer	TSOJ/Jet Stor TS(T) 1 (JS/E)
36	59	SPLIT PERSONALITY (REMIX) U.T.F.O.	Cooltempo/Chrysalis-(COOLX 136) (F)
37	30	YOU ARE THE ONE FOR ME AM/FM	Rams Horn RHR 3549 (Import)
38	22	STILL SMOKIN' Troublefunk	D.E.T./Fourth & Broadway/Island (12) GOGO 5 (E)
39	29	SWEET FREEDOM Michael McDonald	MCA MCA (T) 1073 (F)
40	40	2 THE LIMIT Octavia	Cooltempo/Chrysalis COOL(X) 131 (F)
41	NEW	TWO HEARTS Ochi Brown	Magnet (12)MAG 297 (R)
42	46	TEN WAYS OF LOVING YOU Lenny Williams	Moloco Dance MALD(12)2 (A)
43	24	YOU KNOW HOW TO LOVE ME Phyllis Hyman	Arista ARIST (12)669 (R)
44	34	WE DON'T HAVE TO... Jermaine Stewart	10/Virgin TEN 96 (12) (E)
45	35	HOUSE OF BAMBOO (EP) Earl Grant	Decco/London-(LONX 111) (F)
46	NEW	MY LATIN LOVER Q-pid with Nikki Q	Rhythm King LEFT 1(T) (L/R/T)
47	32	LOVE CAN'T TURN AROUND Philly Cream	Cotillion 0-96805 (Import)
48	44	YOU'RE MY OCCUPATION Chaz Jankel featuring Brendo Jones	A&M AM(Y) 344 (F)
49	55	EXCITE ME Carlton Smith	Citybeat/Beggars Bonquet CBE 708 (12'-CBE 1208) (W)
50	36	SAY YOU LOVE ME GIRL Breakwater	Arista ARIST (12)674 (R)
51	NEW	YOU GOT THE LOVE The Source featuring Candi Staton	US Source SR 9001 (Import)
52	39	TEMPORARY LOVE THING Full Force	CBS (T)A 7267 (C)
53	47	WHEN I THINK OF YOU Janet Jackson	A&M AM(Y) 337 (F)
54	NEW	TALK TO ME Chico DeBarge	Motown ZB 40887 (12'- ZT 40888) (R)
55	58	LOVER BOY Chairmen Of The Beard featuring General Johnson	EMI (12)EMI 5585 (E)
56	56	FACTS OF LOVE Jeff Lorber featuring Karyn White	Worner Brothers 0-20545 (Imp)
57	38	AIN'T GONNA PAY ONE RED CENT Wally Jump Junior	Criminal CRIM 00004 (Import)
58	42	DON'T THINK ABOUT IT One Way	MCA MCA(T) 1097 (F)
59	NEW	KING OF ROCK Run D.M.C.	RadioHistor/fourth & Broadway/Island (12) BRW 56 (E)

60	NEW	THIS TIME (US Fourth & Broadway BWAY 428) (Import) Private Possession	
61	63	GOOD GOOD FEELING Bernice	LGR LGR 013 (JS)
62	NEW	THE RAIN Oran "Juice" Jones	CBS (T)A 7303 (C)
63	51	I CAN'T LET YOU GO Haywoode	CBS 650076 7 (12'- 650076 6) (C)
64	-	OPERATOR Little Richard	WEA YZ 89(T) (W)
65	68	NURSERY RHYMES L.A. Dream Team	MCA MCA(T) 1074 (F)
66	45	GIMME YOUR LOVE Active Force	A&M AM(Y) 345 (F)
67	50	ALL I WANT TO DO UB40	DEP International/Virgin DEP 24(12) (E)
68	74	SUMMERTIME, SUMMERTIME Nocera	Fourth & Broadway/Island (12)BRW 54 (E)
69	62	HOLIDAY RAP M. C. MIKER "G" & DEEJAY SVEN	Debut DEBT(X) 3008 (A)
70	57	I'M CHILLIN' Kurtis Blow	Club/Phonogram JAB(X) 42 (F)
71	NEW	DANCE YOUR WAY OUT Sharon Dee Clarke	Arista ARIST (12)682 (R)
72	52	MA FOOM BEY Cultural Vibe	Crossover/Serious 7CROSS 2 (12'- CROSS 2) (A)
73	61	YOU CAN DANCE (IF YOU WANT TO) Davis/Pinckney Project	Studio STU 911 (Import)
74	64	ON THE HOUSE Midnight Sunrise featuring Jackie Rowe	Crossover/Serious 7 CROSS 1 (12'- CROSS 1) (A)
75	49	NIGHT TO REMEMBER Keith Patrick	Omni 0-96803 (Import)

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Turner, Ocean autumn tour

by Barry Lazell

JUST ON release from burgeoning Jive is the first album by Ruby Turner, which has been in the making for several months. Women Hold Up Half The Sky (HIP 36), features the smash single If You're Ready (Come Go With Me) and current chart-climber By Love, plus distinctively-worked revivals of the likes of I'd Rather Go Blind, Only Women Bleed, and Charlie Rich's A Woman Left Lonely.

Initial copies also contain a free five-track 12-inch EP which includes tracks cut in sessions for BRMB Radio in Birmingham, and this should prove a plus in setting the sales pace.

Turner has made her reputation

through being known as a dynamic live performer, and latecomers who may have picked up on her through vinyl will be able to witness that stage presence when she hits the road again on a major British tour through late November and most of December. She and her band will be playing support to Jive's biggest international hitmaker of all, Billy Ocean, who embarks on what is, amazingly, his first full-blown UK tour this autumn.

With a just-completed four-month stint around the US, Canada, Hawaii and Japan under his belt, Ocean is warming up for the UK trek with media promotional appearances for his own new Jive single, Bittersweet (JIVET 133 on 12-inch, with a megamix flipside), having launched it on the first of BBC-T's new series of *The Late Late Breakfast Show*.

Dates for the Ocean/Turner tour take in Sheffield, Nottingham,



JIVE TOURING team (l to r): Jonathan Butler, Barry Eastmond, Billy Ocean, Ruby Turner and Wayne Braithwaite

Liverpool, Edinburgh, Newcastle upon Tyne and Manchester between November 24 and 30, and Leicester, Bristol, Cornwall, Brighton, Bournemouth, Ipswich and Birmingham through the first 10 days of December, culminating in three already sold-out dates at London's Hammersmith Odeon on December 12, 13 and 14.

"Jive is girding its loins for a very busy October," Jive's Bob Nolan tells *Music Week*, displaying some talent for understatement. Of the Ruby Turner album, he adds: "The album has an impressive line-up of producer credits, (true — Billy Ocean, *Womack & Womack*, Bryan "Chuck" New, Pete Q. Harris and more), and it is an LP expected to be in the catalogue for a long time."

Nolan also has high hopes for the forthcoming Millie Jackson set: "We feel that the album will finally match up to her larger-than-life image, and that high records sales will follow."

"As for the Real Thing, they're set to capitalise on their three recent re-issue chartmakers. And with Millie Jackson, we believe that the Jive in-house creative team have delivered a great contemporary soul single which will have very wide appeal."

IAN DEWHURST, formerly the architect of dance music promotion for EMI, and more recently acting in a similar role for Serious Records, moves on November 3 to Island's dance subsidiary 4th And Broadway, his brief there being to nurture long-term artist development, an area into which the label, despite a string of chart success with deftly acquired US productions, has not until now put serious effort... Also on the move is Elite's press, promotions, PR person Nikki Tovell, who intends to continue on the dance side of the industry, but is currently considering her options, she can be contacted on 01 452 8829.

James Jamison

C O L U M N

NEXT SATURDAY, November 1, is Disco Aid night, the idea being that hundreds of discos throughout the UK will be making a supplementary charge and creating funds in other ways for charity. To coincide with this effort a record has, of course, been specially made, the hope being that every DJ will buy it to play every hour on the hour during that night. Produced by Paul Hardcastle, written by the Cool Notes' Steve MacIntosh, and sung by over 60 disco artists (plus some radio DJs), the record is DISCO AID Give, Give, Give (Tatal Central Records 12 GIVE 1), all royalties going also to the Disco Aid charity for parianing off to not only Band Aid but also Children In Need, Help The Aged, Schizophrenia A National Emergency, Bristol Royal Infirmary's Gloria Miles Cancer Research Foundation, and (although at press time they had suddenly declined any offer of less than 50 per cent) the Variety Club of Great Britain.

Although the record is ultimately very catchy, I wish I could say that it's really terrific, because it needs to be in order to regualvanize a public sated by other well meaning charity-benefiting singles, but on its own it's not as notable as the whole event. Anticipated initial sales to DJs should give its chart entry position an added significance, which hopefully will be an impressive reflection of DJs' purchasing power, except that had the record been truly essential musically as well as in its charity capacity, a high chart entry would have been assured. I trust my pessimism will spur every DJ into proving me resoundingly wrong! Of the other current releases, on import 12-inch are DUKE BOOTEE Broadway (Beauty and The Beat BAB 108), compulsive hip hop revamp of Dyke & The Blazers' Funky Broadway; GWEN GUTHRIE Outside In The Rain (Polydor 855 362-1), Larry Levan remixed popular LP track in short supply as imports are technically banned; ON THE HOUSE Ride The Rhythm (Trax TX1 21), Marshall Jefferson created pounding "house", more rawly energetic than the closely relegated ON THE HOUSE Pleasure Central (Bright Star BR 003); RAPPERS' CONVENTION The Wiggle (EMI America V-19219), Randy Muller-produced jaunty stark rap. To my taste better than these but only on seven inch is ROBIN ANGEL A Woman Needs More Than That (CBS Associated Labels Z54 06190), Eugene Recard-produced soul swinger reminiscent of his Love Makes

A Woman by Barbara Acklin. Import LPs include VESTA WILLIAMS Vesla (A&M SP-5118), Chaka Khan-meets-Janet Jackson with one excellent soul standout in You Make Me Want To (Love Again); JUST-ICE Back To The Old School (Fresh LPRE-1), strongly selling rap produced by Teen Idol Mantronic; SURFACE (Columbia BFC 40374), mellow soul sparked by the belated "original" of Hi-Tension's Happy (this group's members wrote it). UK LPs include LUTHER VANDROSS Give Me The Reason (Epic EPC 450134 1), an instant big seller; RUBY TURNER Women Hold Up Half The Sky (Jive HIP 36), generally aimed listening set getting soul attention for the Mantie Mair-produced In My Life; VARIOUS ARTISTS Reggae Hits 3 (Jet Star JELP 1003), the latest reggae compilation with many more genuine hits than Volume 2.

Out here on 12-inch are CARLTON SMITH Excite Me (CityBeat CBE 1208, via Beggars Banquet/WEA), nervily nagging impart smash; ONE WAY DON'T THINK ABOUT IT (MCA Records MCAT 1097), SOS Band-ish strong swayer; CERRONE & LA TOYA JACKSON Oaps Oh No (Music Of Life MOLIF 7, via Streetwave), bright jerky bouncer not unlike sister Janet; JANET JACKSON Central (A&M AMY 359), Five Star-ish percussive wiggler lacking immediate impact; DARRYL PANDY Animal Magnetism (Nightmare MARE2, via PRT), producer Ian Levine's label debuts with the mighty mouthed "house" star in Hi-NRG-ish setting; DOTTY GREEN I Want You (Hot Melt 12TC008), distinctively sparse burbler produced by TC Curtis; PRINCE AND THE REVOLUTION Anotherloveralenyahed (Paisley Park W8521), intraverted funk flipped by the still stranger classic I Wanna Be Your Lover; BASIA Run For Cover (Portrait 6501 586), breathy electro samba; HINDSIGHT Small Change (Circa YRtr 1), tuncful rap-cum-sung with a slightly African undertow; LEVERT (Pop, Pop, Pop, Pop) Goes My Mind (Atlantic A 93897), US soul chart-topping lovely smoocher; O'CHI BROWN Two Hearts Beating As One (Magnet MAGT 297), Princess parody; DAZZ BAND L.O.V.E. M.I.A. (Geffen GEF 121), perky chugger quaffing from their aldies; RUN-DMC King Of Rock (Fourth & Broadway 12BRW 56), reissued rock guitar fore-runner to Walk This Way.

DISCO TOP ALBUM

- 1 4 CAMEO: Word Up Club/Phonogram JABH 19 (F)
- 2 6 LOOSE ENDS: Zagara Virgin V 2384 (E)
- 3 2 LUTHER VANDROSS: Give Me The Reason Epic EPC 450134-1 (C)
- 4 8 FIVE STAR: Six And Steel Ten/RCA PL 71100 (R)
- 5 3 VARIOUS: Street Sounds Eban 18 Street Sounds STSMD 18 (R)
- 6 10 MADONNA: True Blue Sire WX 54 (W)
- 7 7 GEORGE BENSON: While The City City Sleeps Warner Brothers WX 55 (W)
- 8 5 VARIOUS: Hip Hop Electro 14 Street Sounds ELCS14 (R)
- 9 9 VARIOUS: Jazz Juice 3 Street Sounds SOUND 3 (R)
- 10 12 ANITA BAKER: Rapture Elektra EKT 37 (W)
- 11 8 GWEN GUTHRIE: Good To Go Lover Baling Pain/Polydor GOLD 5201 (F)
- 12 11 PHYLIS HYMAN: Living All Alone Philadelphia International PHIL 4001 (E)
- 13 6 VARIOUS: The "House" Sound Of Chicago D.J. Internationals/London LONLP 22 (F)
- 14 NEW TINA TURNER: Break Every Rule Capitol EST 2018 (E)
- 15 14 VARIOUS: Slow Jam 1 Street Sounds SLJAM 1 (R)
- 16 NEW VARIOUS: Dance Hits '86 K-tel NE 1344 (K)
- 17 19 LIONEL RICHIE: Dancing On The Ceiling Motown ZL 72412 (R)
- 18 18 JANET JACKSON: Control A&M AMA 5106 (F)
- 19 NEW MILES DAVIS: Tutu Warner Brothers 925 490-1 (W)
- 20 13 MAZE featuring FRANKIE BEVERLY: Live From Los Angeles Capital ESTSP 24 (E)

Compiled by MRIB

RADIO LONDON A LIST

- JAMES BROWN: Gravity Scotti Brothers
BORIS GARDINER: You're Everything To Me Revue/Creative
GWEN GUTHRIE: (They Long To Be) Clove To You Baling Pain/Polydor
PAUL HARDCASTLE: The Wizard Chrysalis
MILLIE JACKSON: Hair Wild Unrestricted Crazy Love Jive
MEL & KIM: Song In My Heart RCA
MIDNIGHT STAR: Midas Touch Solar/MCA
BILLY OCEAN: Bittersweet Jive
REAL THING: Straight To The Heart Jive
LIONEL RICHIE: Love Will Conquer All Motown
- C L I M B E R S
PATTI AUSTIN: Only A Breath Away (US Import-Quest)
CONTROLLERS: Break Out The Love (US Import-MCA)
DISCO AID: Give, Give, Give Tatal Central
DEJAVU: U And Me 2 Nite (US Import-Lat's Got)
GEORGIE FAME: Samba (Toda Menina Brasileira) Ensign/Chrysalis
GWEN GUTHRIE: Outside In The Rain (US Import-Polydor)
- THE SOURCE FEATURING CANDI STATON: You Got The Love (US Import-Source)
STEVE TAYLOR: Shine Down (Light Of The World) Kontakt
TIMEX SOCIAL CLUB: Mixed Up World Cooltemp/Chrysalis
WOMACK & WOMACK: Soul Love Soul Man Manhattan (White Label)

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TOP 100 ALBUMS

1	1	GRACELAND ★ Paul Simon (Paul Simon)	Warner Brothers WX 52 (W) C: WX 52C; CD: 925 447-2
2	2	SCOUNDRELL DAYS ★ A-ha (Alan Tarney (7)/Mags/Pal Waaktaar (3))	Warner Brothers WX62 (W); C: WX62C
3	3	SILK AND STEEL ★ Five Star (Various)	Tem/RCA PL 71100 (R) C: PK 71100; CD: PD 71100
4	16	TRUE BLUE ★★ Madonna (Madonna (all 9 tracks) Stephen Bray (6) Patrick Leonard (4))	Sire WX 54 (W) C: WX 54C; CD: 925 442-2 C: PK 71050; CD: PD 71050
5	6	REVENGE ★ Eurythmics (David A. Stewart)	RCA PL 71050 (R) C: PK 71050; CD: PD 71050
6	12	THE CHART Various (Various)	Telstar STAR 2278 (R) C: STAC 2278
7	7	WORD UP Cameo (Larry Blackmon)	Club/Phonogram JABH 19 (F) C: JABHC 19
8	5	SOUTH PACIFIC ★ Kiri te Kanawa, José Carreras, Sarah Vaughan (Jeremy Lubbock)	CBS 5M 42205 (C); C: 40-42205; CD: MK 42205
9	9	U-VOX ★ Ultravox (Conny Plank/Ultravox)	Chrysalis CDL 1545 (F) C: ZCDL 1545
10	10	ONE TO ONE ★ Howard Jones (Arit Mardin)	WEA WX 68 (W) C: WX 68C; CD: 742 011-2
11	10	NOW, THAT'S WHAT I CALL MUSIC 7 ★★ Various (Various)	Virgin/EMI NOW 7 (E) C: TC NOW 7
12	10	COMMUNARDS ★ Communards (Mike Thorne)	London LONLP 18 (F) C: LONLC 18; CD: ZCD 18-2
13	32	ORIGINAL SOUNDTRACK "TOP GUN" Various (Various)	CBS 70296 (C) C: 40-70296; CD: CD CBS 70296
14	18	LONDON 0 HULL 4 ★ The Housemartins (John Williams)	Go! Discs AGOLP 7 (F) C: ZGOLP 7
15	8	SOMEWHERE IN TIME ★ Iron Maiden (Martin Birch)	EMI EMC 3512 (E) C: TC EMC 3512; CD: CDP 746 341-2
16	17	BROTHERS IN ARMS ★★★ Dire Straits (Mark Knopfler/Neil Dortman)	Vertigo/Phonogram VERH 25 (F) C: VERHC 25; CD: B24 499-2
17	11	A KIND OF MAGIC ★★ Queen (Queen/Mack (5) Queen/David Richards (4))	EMI EMI 3509 (E); C: TC UEMI 3509 C: CD P 746 267-2
18	13	FORE! ★ Huey Lewis and The News (Huey Lewis and The News)	Chrysalis CDL 1534 (F) C: ZCDL 1534 C: CD 1534
19	21	INTO THE LIGHT ★ Chris De Burgh (Paul Hardimon)	A&M AMA 5121 (F) C: AMC 5121; CD: CDA 5121
20	21	IN THE ARMY NOW ★ Status Quo (Pip Williams (9)/Dave Edmunds (2))	Vertigo/Phonogram VERH 36 (F) C: VERHC 36; CD: B30 049-2
21	39	THE AUTOBIOGRAPHY OF SUPERTRAMP ★ Supertramp (Supertramp/Various)	A&M TRAMP 1 (E) C: TRAMC 1; CD: TRACD 1
22	28	PLEASE ★ Pat Shop Boys (Stephen Hague)	Parlophone P58 1 (E) C: TC P58 1; CD: CD P 746 271-2
23	15	THE FINAL ★ Whom! (George Michael (11) S. Brown/G. Michael (3) B. Carier (1))	Epic EPC 88681 (C); C: 40-88681; CD: CD EPC 88681
24	6	BREAK EVERY RULE ★ Tina Turner (Terry Britten)	Capitol EST 2018 (E) C: TC EST 2018; CD: CDP 746 032-2
25	10	DANCING ON THE CEILING ★ Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown ZL 72412 (R) C: ZK 72412; CD: ZD 72412
26	19	INVISIBLE TOUCH ★ Genesis (Genesis/Hugh Padgham)	Virgin GENLP 2 (E) C: GENMC 2; CD: GENCD 2
27	41	WHITNEY HOUSTON ★★★ Whitney Houston (Jerome Jackson (3) M. Mottet (4) Kashif (2))	Arista 206 978 (R); C: 406 978; CD: 610 359 C: VERHC 1; CD: VERHC 1
28	15	ZAGORA Loose Ends (Nick Martinelli)	Virgin V2384 (E); C: TC V 2384 C: CDV 2384
29	27	TRUE COLORS Cyndi Lauper (Cyndi Lauper/Lennie Petze)	Portrait PRT 26948 (C) C: 40-26948; CD: CD PRT 26948
30	51	HUNTING HIGH AND LOW ★★ A-ha (T. Mansfield (7)/A. Tarney (2)/J. Rotcliff/A-ha (1))	Warner Brothers WX 30 (W) C: WX 30C; C: 925 300-2
31	29	TRUE STORIES Talking Heads (David Byrne)	EMI EMI 3511 (E) C: TC EMI 3511
32	26	THE PACIFIC AGE Orchestral Manoeuvres In The Dark (Stephen Hague)	Virgin V 2398 (E) C: TC V 2398 C: CDV 2398
33	34	THE POWER OF LOVE Various (Various)	West Five WEF 4 (A) C: ZCWEF 4
34	23	TALKING WITH THE TAXMAN ABOUT POETRY Billy Bragg (John Porter/Kenny Jones)	Go! Discs AGOLP 6 (F) C: ZGOLP 6
35	19	BROTHERHOOD New Order (New Order)	Factory FACT 150 (U/RT/P) C: FACT 150C; CD: FACD 150
36	31	PICTURE BOOK ★ Simply Red (Stewart Levine)	Elektra EKT 27 (W) C: EKT 27C; CD: 960 452-2
37	46	QUEEN GREATEST HITS ★★★ Queen (Various)	EMI EMTV 30 (E) C: TC EMTV 30; CD: CDP 746 033-2
38	37	THIRD STAGE Boston (Tom Scholz)	MCA MCG 6017 (F); MCGC 6017
39	30	STREET SOUNDS EDITION 18 Various (Various)	Street Sounds STSND 18 (R) C: ZCST5 18
40	26	STREET LIFE — 20 GREAT HITS ★ Bryon Ferry (Roxey Music (Various)	EG/Polydor EGTV 1 (F) C: EGM TV 1; CD: 829 136-2
41	38	SLIPPERY WHEN WET Bon Jovi (Bruce Fairbairn)	Vertigo/Phonogram VERH 38 (F) C: VERHC 38; CD: B30 264-2
42	27	THE WAY IT IS ○ Bruce Hornsby and The Range (B. Hornsby/E. Scheiner (6) Huey Lewis (3))	RCA PL 89901 (R); C: PK 89901; CD: PD 89901 C: VERHC 1; CD: VERHC 1
43	NEW	JOURNEY TO THE URGE WITHIN Courtney Pine (Michael Cuscuna)	Island ILPS 9846 (E) C: ICT 9846
44	52	SO ★ Peter Gabriel (Daniel Lanois/Peter Gabriel)	Virgin PG 5 (E) C: PGM 5; CD: PCGD 5
45	51	THE VERY BEST OF ENTERTAINMENT FROM THE USA VOL 2 Various (Various)	Priority/V.PTVR 1 (R)
46	35	BLIND BEFORE I STOP Meat Loaf (Frank Farian)	Arista 207 741 (R) C: 407 741; CD: 257 741
47	32	THE PAVAROTTI COLLECTION ★ Luciano Pavarotti (Various)	Stylus SMR 8617 (5TY) C: SMC 8617; CD: SMD 8617
48	27	WHILE THE CITY SLEEPS ... George Benson (N.M. Walden (6)/T. Lipuma/R. Buchanan (2)/Kashif (1))	Warner Brothers WX 55 (W); C: 925 475-2 C: WX 55C
49	43	CONTROL ★ Janet Jackson (Jimmy Jam/Torry Lewis)	A&M AMA 5106 (F) C: AMC 5106; CD: CDA 5106
50	47	ONCE UPON A TIME ★ Simple Minds (Jimmy Iovine/Bob Clearmountain)	Virgin V 2364 (E) C: TC V 2364; CD: CDV 2364

IF IT'S OUT ...

ARTISTS' A-Z

A-ha	2, 30	MADONNA	4, 74, 79
BAKER, Andy	89	MAGNUM	59
BANGLES	54	MAY ORCHESTRA, Simon	68
BENSON, George	48	MEAT LOAF	46
BIG COUNTRY	87	MODERN TALKING	98
BOY LUV	41	NEW MODEL ARMY	31
BOSTON	38	NEW ORDER	85
BROWN, James	85	NOW, THAT'S WHAT I CALL MUSIC 7	11
BRUCE, Bruce	28	OCEAN, Billy	80
BUENA VISTA	1	OASIS	37
BUENA VISTA	1	OLIVE	55
BUENA VISTA	1	OSCAR	37
BUENA VISTA	1	OSCAR	37
BUENA VISTA	1	OSCAR	37
BUENA VISTA	1	OSCAR	37

Year To Date Album Chart New Entries (47 weeks) ... 281
Panel Sales Percentage decrease on last week ... -9.0%
Cossette Percentage of Panel Sales ... 43%

INSTITUTIONS: CODE — SEE ALBUM RELEASE PAGE
Compiled by Gallup for the RPI, Music Week and BBC, based on a sample of 150 conventional record outlets. To qualify for a chart position albums and singles must have a dealer price of £1.82 or more.

*** TRIPLE PLATINUM (900,000 units)
** DOUBLE PLATINUM (600,000 units)
* PLATINUM (300,000 units)
● GOLD (100,000 units)
○ SILVER (60,000 units)

NEW NEW ENTRY **RE** RE-ENTRY
▲ Panel Sales Increase 50% or more over previous week.

IT'S IN MASTERFILE
(See back cover)
WorldRadioHistory

51	NEW	DANCING UNDERCOVER Ratt (Beau Hill)	Atlantic 781 683-1 (W) C: 781 683-4
52	65	THE VERY BEST OF THE DRIFTERS The Drifters (Various)	Telstar STAR 2280 (R) C: STAC 2280
53	50	THE HEAT IS ON ○ Various (Various)	Portrait PRT 10051 (C) C: 40-10051
54	71	DIFFERENT LIGHT ○ Bangles (David Kahne)	CBS 26659 (C) C: 40-26659; CD: CDCBS 26659
55	57	RIPTIDE ○ Robert Palmer (Bernard Edwards)	Island ILPS 5980 (E) C: ICT 9801; CD: CID 130
56	45	RENDEZ-VOUS ○ Jean-Michel Jarre (Jean-Michel Jarre)	Dreyfus/Polydor POLH 27 (F) C: POLHC 27; CD: CD 829 125-2
57	100	RUMOURS ★★ Fleetwood Mac (Fleetwood Mac/Richard Dashut/Ken Caillat)	Warner Brothers K 56344 (W); C: K 45634-4 CD: K 25634-4
58	55	SPIT IN YOUR EAR Spitting Image (Geoffrey Perkins)	Virgin V 2403 (E) C: TC V 2403
59	44	VIGILANTE Magnum (Roger Taylor/Dave Richards)	Polydor POLD 5198 (F) C: POLD C 5198; CD: 829 986-2
60	NEW	REMINISCING Foster & Allen (Emamonn Campbell)	Stylus SMR 623 (5TY) C: SMC 623
61	67	SUZANNE VEGA ★ Suzanne Vega (Lenny Koye/Steve Addabbo)	A&M AMA 5072 (F) C: AMC 5072; CD: CDA 5072
62	56	BABY THE STARS SHINE BRIGHT ○ Everything But The Girl (Mike Hedges/Everything But The Girl)	blanco y negro/WEA BYN 9 (W) C: BYN 9C; CD: 240 966-2
63	72	ELIMINATOR ★★ ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4; CD: W 3774-2
64	64	NO JACKET REQUIRED ★★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345 (E) C: TC V 2345; CD: CDV 2345
65	82	DANCE HITS '86 ○ Various (Various)	K-I-Net 1344 (K) C: CE 2344
66	77	ALCHEMY — DIRE STRAITS LIVE ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERCY 11; CD: B18 243-2
67	48	BLAH-BLAH-BLAH Iggly Pop (David Bowie/David Richards)	A&M AMA 5145 (F) C: AMC 5145
68	59	SIMON'S WAY Simon May Orchestra (Simon May (all) Dave Hewson (8) Bruce Talbot (4))	BBC REB 594 (E) C: ZCF 594 Capitol TINA 1 (E) C: TC TINA 1; CD: CDP 746 041-2
69	79	PRIVATE DANCER ★★ Tina Turner (Various)	Capitol TINA 1 (E) C: TC TINA 1; CD: CDP 746 041-2
70	75	LUXURY OF LIFE ★ Five Star (Nick Marinelli (5)/Steve Harvey (3))	Tem/RCA PL 70735 (R) C: PK 70735 C: BYN 9C; CD: CD 829 239-2
71	80	STANDING ON A BEACH — THE SINGLES ○ The Cure (Various)	Fiction FIXH 12 (F) C: FIXHC 12; CD: 829 239-2
72	58	PARADE Music From 'Under The Cherry Moon' ★ Prince & The New Power Generation (Prince & The Revolution)	Warner Bros WX 39 (W) C: WX 39C; CD: 925 395-2
73	61	WOMEN HOLD UP HALF THE SKY Ruby Turner (Various)	Jive HIP 36 (R) C: HIP 36
74	97	THE FIRST ALBUM ★ Madonna (Reggie Lucas)	Sire WX 22C; CD: 923 867-2
75	90	THE "HOUSE" SOUND OF CHICAGO Various (Various)	DJ International/London LONLP 22 (C) C: LONC 22 (F)
76	69	RAT IN THE KITCHEN ○ UB40 (UB40)	DEF International/Virgin LP DEF 11 (E) C: CADEF 11; CD: DEPCD 11
77	NEW	U2 LIVE "UNDER A BLOOD RED SKY" ★★ U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMA 3; CD: CID 113
78	40	THE FRANK SINATRA COLLECTION Frank Sinatra (Various)	Capitol EMOTV 41 (E) C: TCEMVT 41
79	53	LIKE A VIRGIN ★★ Madonna (Nile Rodgers (9) Madonna/Steve Bray (1))	Sire WX 20(W); C: WX20 C C: 925 181-2
80	93	LOVE ZONE ★ Billy Ocean (Wayne Brothwaite/Barry J. Eastmond)	Jive HIP 35 (R) C: HIP 35; CD: HIP 35
81	62	THE GHOST OF CAIN New Model Army (Glyn Johns)	EMI EMC 3516 (E) C: TC EMC 3516
82	91	GOOD TO GO LOVER Gwen Guthrie (Gwen Guthrie)	Boiling Point/Polydor POLD 5301 (F) C: POLD C 5301; CD: 829 5301-2
83	83	FRANTIC ROMANTIC Jermaine Stewart (N.M. Walden (8) P. Collins (2) J. Benitez (2))	TD/Virgin DIX 26 (E) C: CDIX 26
84	63	THE VERY BEST OF CHRIS DE BURGH ★ Chris De Burgh (Various)	Telstar STAR 2248 (R) C: STAC 2248; CD: TCD 2248
85	99	GRAVITY James Brown	Scotti Brothers SCT 57108 (C) C: 40-57108 (C)
86	70	BLOOD & CHOCOLATE Elvis Costello/The Attractions (Nick Lowe/Colin Fairley)	Imp/Demon XFIEND 80 (PW/M) C: XFIEEND C55 80; CD: FIENDCD 80
87	66	THE SEER ★ Big Country (Robin Millar)	Mercury Phonogram MERH 87 (F) C: MERHC 87; CD: 826 844-2
88	96	AFTERBURNER ★ ZZ Top (Bill Ham)	Warner Brothers WX 27 (W) C: WX 27C; CD: 925 342-2
89	76	RAPTURE Anita Baker (Michael Powell (7) Marti Sharron/Gary Skardino (1))	Elektra EKT 37 (W); C: EKT 37C; CD: 960 444-2
90	68	BEND SINISTER The Fall (John Leckie)	Beggans Banquet BEGA 75 (W) C: BEGC 75
91	54	CRASH ○ Human League (Jimmy Jam/Torry Lewis)	Virgin V 2391 (E) C: TC V 2391; CD: CDV 2391
92	95	LOVE OVER GOLD ★★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359 109 (F) C: 7150 109 CD: 800 088-2
93	74	TUTU Miles Davis (Tommy Lipuma/Marcus Miller)	Warner Brothers 925490-1 (W); 925490-4 (C) C: 925 490-2
94	84	FILIGREE AND SHADOW This Mortal Coil (Ivo Jon Fryer)	4AD DAD 609 (U/RT/P) C: DADC 609; CD: DAD 609 CD
95	NEW	MOONLIGHT SHADOWS ★ Shadows (The Shadows (14), Bruce Welch (2))	Polydor/PROL P 8 (F) C: PROMC 8; CD: 829 358-2
96	98	EVERY BEAT OF MY HEART ○ Rod Stewart (Bob Ezrin)	Warner Brothers WX 53 (W) C: WX 53C; CD: 925 446-2
97	NEW	THE BRIDGE ○ Billy Joel (Phil Ramona)	CBS 86323 (C) C: 40-86323; CD: CDCBS 86323
98	87	READY FOR ROMANCE Modern Talking	RCA PL 71133 (R) C: PK 71133; CD: PD 71133
99	60	STREET SOUNDS HIP HOP ELECTRO 14 Various (Various)	Street Sounds ELS14 (R) C: ZC ELC 14
100	NEW	FACE VALUE ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TC V 2185; CD: CDV 2185

KEY	A Radio 1 'A' list C Radio 1 Chartbuster N New Entry	RADIO 1		RADIO 2		REGIONAL		LAST WEEK'S CHART
		WKS. 10-19	ACTUAL PLAYS (10 or more)	WKS. 10-19	PLAYLISTED	WKS. 10-19	WKS. 10-19	
ABBOTT, GREGORY	Shake You Down						11	12
A-HA	I've Been Loving You						37	38
AIR SUPPLY	Lonely Is the Night						14	13
ALMOND, MARC	Ruby Red						14	8
AMAZULU	Montego Bay						29	40
BANGLES	Walk Like An Egyptian						40	38
BERLIN	And You Take My Breath Away						19	—
BERRY, NICK	Every Loser Wins						42	36
BIG AUDIO DYNAMITE	C'mon Every Beatbox						19	17
BON JOVI	Livin' On A Prayer						8	—
BOSTON	Amanda						14	6
BROWN, JAMES	Gravity						10	10
BROWNE, JACKSON	In The Shape Of A Heart						13	13
CHICAGO	25 or 6 To 4						8	—
CHINA CRISIS	Arizona Sky						27	21
COMMODORES	Shaft Cut To The Bank						10	7
COPE, JULIAN	World Shut Your Mouth						35	36
CUTTING CREW	I've Been In Love Before						35	18
DJ JAZZY JEFF	FRESH PRINCE Girls Ain't ...						12	5
DURAN DURAN	Notorious						26	—
ERASURE	Someones						12	11
EVERYTHING BUT THE GIRL	Don't Leave ...						23	25
FISH/TONY BANKS	Shan Cut To Somewhere						22	17
FIVE STAR	Roll Or Shine						39	42
FRANKLIN, ARETHA	Jumpin' Jack Flash						22	21
FRUITS OF PASSION	The Everything ...						16	15
FURNITURE	Love Your Shoes						11	9
GABRIEL/BUSH	Don't Give Up						23	—
GARDNER, BORIS	You're Everything To Me						41	42
GELDOF	Bob This Is The World Calling						14	—
GLASS TIGER	Don't Forget Me (...)						20	10
GUTHRIE, GWYN	(They Long To Be) Close ...						34	33
HARDCASTLE, PAUL	The Wizard						29	18
HEAVEN 17	Contenders						22	19
HOUSEMARTINS	Think For A Minute						36	32
ICICLE WORKS	Who Do You Want ...						22	18
IDOL, BILLY	Be A Lover						29	24
IT BITES	Whole New World						36	32
JOHN, ELTON	Heartache All Over The World						35	35
JOHNSON, DON	Heartbeat						23	23
KATRINA & THE WAVES	Lovely Lindsey						15	—
KERSHAW, MIK	Nobody Knows						40	39
KILLING JOKE	Sanity						5	6
KISSING THE PINK	Never Too Late ...						22	23
LATTISAW, STACY	Nail It To The Wall						—	76
LAUPER, CYNDI	True Colors						42	43
LITTLE RICHARD	Operator						8	9
LOVE JUSTICE	Sheber						7	—
LOGGINS, KENNY	I'm Gonna Dali Right						11	12
MADONNA	True Blue						39	41
MEL & KIM	Showing Out						12	—
MIDNIGHT STAR	Midos Touch						29	26
MISSION	The Stay With Me						9	—
MODERN TALKING	Atlantis Is Calling (...)						16	20
MONEY, EDDIE	Ika Ika Me Home Tonight						12	14
MONKEES	That Was Then, This Is Now						19	18
MAIL, JIMMY	That's The Way Love Is						20	13
OCEAN, BILLY	Bittersweet						36	36
ODD (Forever)	Live And Die						34	37
OUTFIELD	All The Love In The World						14	16
PALMER, ROBERT	Discipline Of Love						16	—
PET SHOP BOYS	Suburbia						42	40
POLICE	Don't Stand So Close To Me '86						41	36
PRETENDERS	Don't Get Me Wrong						41	42
PRINCE/REVOLUTION	Another Lover Paisley Park/Warner Bros						16	—
PRINCESS	In The Heat Of A Passionate Moment						11	—
PSYCHEDELIC FURS	Heartbreak Beat						5	—
REAL THING	The Straight To The Heart						16	12
RED BOX	For America						27	23
RICHARD/BRIGHTMAN	All I Ask Of You						40	32
RICHIE, LIONEL	Love Will Conquer All						42	41
SIMON, PAUL	You Can Call Me Al						40	42
SINITHIA	Feels Like The First Time						25	23
SISTER SLEDGE	Here To Stay						15	—
SMITHS	The Ask						14	—
STATUS QUO	In The Army Now						41	40
STEVENS, SHAKIN'	Because I Love You						31	—
STEWART, JERMAINE	Jody						14	—
SWING OUT SISTER	Breakout						18	11
STRANGLERS	Always The Sun						28	22
WANG CHUNG	Everybody Have Fun Tonight						18	8
WEBB/MAY	DRchestra Always There						26	25
WILDE, KIM	You Keep Me Hangin' On						18	21
WORLD PARTY	Private Revolution						7	—
YOUNG, PAUL	Wonderland						34	39

by Nicolas Soames
Violin Concerto, Tchaikovsky/ Paeme, Chausson. Nigel Kennedy, LPO, Okko Kamu. EMI Eminence, TC-EMX 2100.

This is the most distinctive recording of Tchaikovsky's Violin Concerto I have heard for a decade or more, and if Kennedy had not won the Gramophone Award for Elgar's Concerto a couple of years ago, he could have expected to win it with this. The imagination and care that has gone into the presentation of every phase of this immensely popular work cannot be overlooked or forgotten yet a feeling of total spontaneity pervades the recording. In that sense, it almost sounds like a concert performance. From the start, Kennedy's solo violin is prominently displayed by EMI's balance engineers but such attention to minute musical details begs this level of scrutiny. Overall, this is a noble view of the work: the intense expression of many violinists playing Tchaikovsky becomes sentimental in its effect, but here Kennedy refines the music into a more caring poetry. He is sensuous, but also relaxed, giving the musical lines time to speak, while not losing an iota of bite or verve. Those who think I have gone over the top should try it — after all, it is only lower mid-price. The CD, EMI informs me, will come just before or just after Christmas.

Otella, Verdi, Domingo, Ricciarelli, Diaz, Teatra ala Scala, Lorin Maazel. EMI CDS 747508. 2CDs.

The LP and tape versions of the recording used as the basis for Zeffirelli's film sold about twice as many as was anticipated in the initial weeks of a popular opera — and Otella is not one of Verdi's most well-known works. This only goes to prove the impact the film has had on the wider operatic record market. Even better results could come from the CD version, which is, of course, clearer and more direct in its sound. It shows that the impetus for the cinematic production really did come from the recording itself — even without the hype, this would have been a stunning issue. The visual images from the film are recalled throughout this recording — although there is more. For the CD (and LP and tape) contains all the music Verdi wrote, including the Willow Song which Zeffirelli omitted from the film. The momentum of sales should be maintained through to Christmas and beyond, for Domingo, Ricciarelli and Diaz are all coming to Covent Garden to perform the work in January.



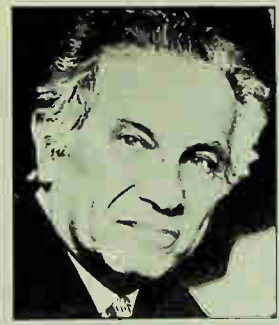
NIGEL KENNEDY: a noble view.

1812/Romeo and Juliet, Tchaikovsky; Wellington's Victory, Beethoven. Minneapolis SO/LSO, Dorati. Mercury/Philips 416 448-2.

This is the first of a series of compact discs to come from the Mercury Golden Imports released by Philips in the UK, and it contains one of the recordings which made the label so respected — Tchaikovsky's 1812. It was made in the late Fifties, and the CD, more clearly than the LP, shows its age, with a slightly pinched sound. However, the performance was so exuberant, and the cannon and bells so extravagant, that it will remain highly recommendable.

Symphony No 1, Elgar, LPO, Thomson. CHAN 8451. Symphony No 2, Elgar, LPO Chandos, CHAN 8452. Chandos.

Only a deeply committed Elgarian such as Bryden Thomson could sustain the measured pace at which both these symphonies are taken. Never do they sound slow or plodding though for the broad sweep of Elgar's musical sentences is allowed space in the open Chandos sound. While the First Symphony has its competitors on CD in Previn and the old Boult recording, Thomson's reliably idiomatic reading of the Second Symphony makes it an obvious first choice above Haitink. Without wanting to appear xenophobic, I feel that these inimitably English works are best served by conductors who have lived with the composer's music for years.



ANTAL DORATI: slightly pinched.

Fairey pocket the brass

THE BLACK Dyke Mills Band, who have already won the British Open Championships in September, were piped by one point by the Fairey Engineering Band at the British National Championships, in the Royal Albert Hall, last Saturday.

● RCA HAS signed an exclusive contract with Barry Douglas, the London-based pianist who was a surprising winner of this year's Tchaikovsky International Piano Competition.

And it is rush-releasing the first recording of, as expected, Tchaikovsky's Piano Concerto No 1 with which he won the competition.

The recording was made with the LSO and Leonard Slatkin in London in early September, and will be issued on all three formats in mid-November. "We have been waiting for the CDs to come in," explained classical manager Keith Shadwick.

Two other albums are to be released next year.

Recital time for Luxon at Chandos

ONE OF Britain's leading baritone, Benjamin Luxon — whose commitment to folk song and the popular repertoire, in addition to his classical work, has given him a wide appeal — is to make a series of recital discs for Chandos Records.

The series begins with Vaughan Williams's Songs Of Travel, perhaps the most loved of English song cycles, performed with Luxon's regular accompanist, David Willson.

The LP/tape (ABRD/TD 1186) also includes Vaughan Williams' House Of Life and Four Songs.

The CD version will not be available until December.

The other four projected recitals will all focus on British music, and will be made, as with this first recording, in the Malings, Snape.

● BUBBLING UNDER (Regional Playlists on 6-10 stations) ... Ochi Brown (7), Jimmy Buffet (7), Andrew Coine (6), Lethia Dean & Paul Medford (9), Audrey Hall (7), Moody Blues (7), Silence And The Beat (10), David Sylvian (6), Helen Terry (6), The The (8)

The above grid includes records with 4 or more plays (as logged by Sham Tracking) on Radio 1 last week, records featured on the current Radio 1 playlist, and records on 11 or more ICR playlists. Records dropped by 5 or more ICR stations are excluded.

Filmtrax watches the picture grow

AS THE company's name implies, Filmtrax is concerned with movies and the soundtracks thereof, although such a bald statement is actually an over-simplification of the numerous enterprises undertaken by the company launched in 1984 by John Hall and Tim Hallier. Hall explains, "We were originally set up as publishers of music used in conjunction with films or TV programmes, but now we publish anything on record, and we're involved in several separate but connected areas."

The original company continues as it was when it began — a music publisher specialising in soundtracks — but of late, certain less predictable signings have occurred: heavy metal music has become in vogue for soundtracks, as a result of which Filmtrax has become involved with the likes of Venom and other acts with similar names. In addition, Peter Sarstedt (of *Where Do You Go To, My Lovely* fame) is signed to the company as a songwriter, and a single entitled *Hemingway* which he made under the auspices of Filmtrax became a big hit in Germany, enabling John Hall to negotiate with a German label, Disc International, for Sarstedt to make an album for which success in that market is widely predicted.

A recent addition to the Filmtrax "family" is its own mix down studio at Camden Lock. This 24 track facility has been specifically designed to enable members of Filmtrax production staff (under the direction of leading producer Simon Heyworth) to synchronise

HORIZONS ARE widening for Filmtrax, where soundtracks are providing the springboard for a host of other activities. John Tobler gets the low-down on current expansion.

music to pictures via direct injection into the studio desk. Unlike most other studios, this one has only a control room and no discrete instrumental area, although the addition of such an area is envisaged in the future. Among the recent films which have had music added at the studio are *A Room With A View*, whose score includes contributions by Kiri Te Kanawa (Hall calls this "the biggest British film in commercial terms yet") and *Mona Lisa*, starring Bob Hoskins and with a soundtrack by Michael Kamen in addition to two songs performed by Nat "King" Cole.

The way in which Filmtrax becomes involved in such undertakings is that Hand Made Films (in this

case) requested an original score plus certain well known musical items which already existed, eg Cole, a piece from Puccini's *Madam Butterfly* performed by Renato Tebaldi and Carolo Bergonzi, and others. Filmtrax undertook the licensing negotiations for the existing material.

Michael Kamen wrote a connecting score which was assembled by Simon Heyworth. In addition to these substantial cinematic vehicles, Filmtrax is also in demand by the producers of medium and low budget American films — as Hall says, "We get them to send over a video of the completed film, and we add music to it".

Currently, at least one of these

items per month is coming Filmtrax's way, while the company is finding that similar work (often of a more "respectable" nature) for TV is a developing area for them, a just completed example being with *Hold The Dream* by Barbara Taylor-Bradford, the follow up to *A Woman Of Substance*, the score for which was composed by Filmtrax contracted composer Barrie Guard.

As Hall notes: "Filmtrax offer a complete service for film producers, including original music, licensing facilities, administration — our intention is to publish and exploit the music relating to any film or TV production, and we have our own Filmtrax label, which is distributed through EMI Records. One of our biggest albums has been the soundtrack to *A Room With A View*, which stars Maggie Smith and Denholm Elliott, and has the two Kiri Te Kanawa songs, while we're also doing well with the soundtrack to *Zino*, the story of the daughter of Trotsky. The music for that one was written by Barrie



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MUSIC WEEK



British Film Year, while ed is the soundtrack to and Made Film, Water, Michael Coine and with ring Eddy Grant. on of the Filmtrox shing catalogue is con- opening, among recent being Channel Music, Music and Portman the company is actively more catalogues which incorporate into what is ing a major music pub- rtfolio. New groups company hopes to dele A Bigger Splash, and ightly named Burt Chest. s comparatively brief -half years) lifespan, is expanded in a mon- is nothing short of re- John Hall reports that ion is far from over, with s with a major city stitution, nearing a suc- clusion.

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'We believe there is an upsurge in jazz at the moment which is why we've signed Birelli'

record/tape/CD by Trox, as is a 26 volume series under the title of The Bobby Boomers, compilations of classic oldies to be released over a 12/18 month period.

With all this activity, the item which is provoking most internal excitement is yet another enterprise, the signing as an artist (the first signing of this type) of Birelli Logrene, long regarded as the natural successor to Django Reinhardt. The deal was done in collaboration with Monhoton Records (one of the US EMI labels),

with a full complement of fingers) has completed work on a movie about the life of Reinhardt, produced by Roger Rondall-Cutler, he will start work on the first album of his six LP deal with Filmtrax, with Steve Howe as producer.

This is, in fact, in some ways an expansion of what has occurred this year for the company, who prepared a package of five New Age albums under the generic title of Colors, which intilloy shipped well over 20,000 of each title in the US. A new batch of these items

and music, or France, using her excellent voice wordlessly as an instrument. As Hall remarks, "We believe there's an upsurge in jazz at the moment, which is why we've signed Birelli, while New Age music seems to appeal to those who like jazz as well"

Most Filmtrax soundtrack LPs are released through EMI, although the company also has close ties with Decco International, through whom a further label, London Filmtrax, has released an album of the best of British Film Music in conjunction with the celebrations sur-

compones, Filmtrax displays an aggression combined with experience and artistic concern which must surely be the envy of every-one attempting to compete in this specialised, but highly lucrative, business.

The company of present consists of John Hall as Chairman, Tim Hallier as MD and George Lukon as the third director. Frank Rodgers is general manager of the record side, with Warren McVey as head of Sales. Simon Heyworth and Nigel Steele-Dovies run Filmtrax Studios.



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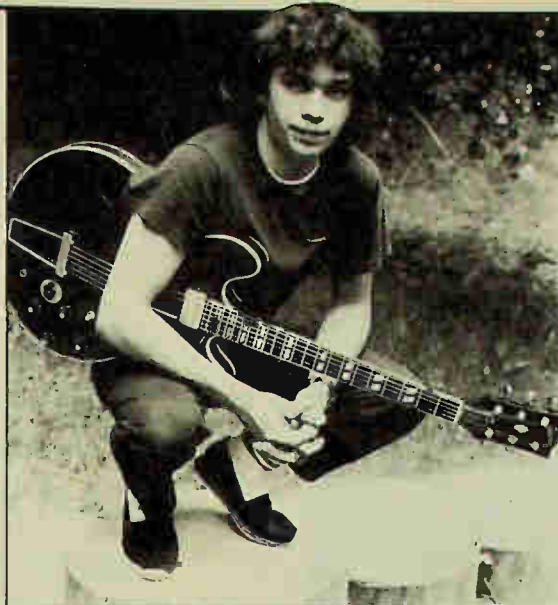
Guard again, with David Cunningham, who was The Flying Lizards a few years ago, and did all this on a Fairlight."

Although such soundtrack albums as these are rarely, if ever, big chart hits, extremely respectable quantities are sold in non-traditional outlets. As Hollier recalls, 2000 plus copies of *A Room With A View* have been sold by the Curzon cinema, which is somewhat more than previous soundtrack albums have managed from a foyer sales point. The buyer of soundtrack LPs has different criteria from those of the less specialist record buyer, although Hall feels that an upcoming project, *Empire State*, could become bigger than anything before for Filmtrax in this line, as its score is being written by The Communards in collaboration with Filmtrax writer Steve Parsons, and the soundtrack album will also include contributions from Pet Shop Boys and Paul Weller, among others, but with

three songs by The Communards as the essence of the score.

Another Filmtrax arm is Trax Music, headed by George Lukan, ex managing director of RCA (UK) and once a Vice President of K-Tel International. Trax is a record re-packaging company which, although it has only recently been launched, has already enjoyed significant success. Aside from the somewhat controversial release earlier this year of Billy Ocean in *Motion*, an early collection by the big hitmaker of today (the controversy hardly involved Trax, as they had licensed the material from an American company), a double album, *The Pavarotti Collection*, which Trax released in collaboration with Stylus Records, became the "classical record which achieved the highest chart placing ever, while future projects in the same vein include similarly definitive compilations, licensed from several sources, of the work of Plácido Domingo and Kiri Te Kanawa. In addition, the popular radio series, *Your Hundred Best Tunes*, is going to be released on record/tape/CD by Trax, as is a 26 volume series under the title of *The Baby Boomers*, compilations of classic oldies to be released over a 12/18 month period.

With all this activity, the item which is provoking most internal excitement is yet another enterprise, the signing as an artist (the first signing of this type) of Birelli Lagrene, long regarded as the natural successor to Django Reinhardt. The deal was done in collaboration with Manhattan Records (one of the US EMI labels),



BIRELLI LAGRENE: successor to Django Reinhardt?

and as soon as Lagrene (like Reinhardt, a Flemish gypsy, but with a full complement of fingers) has completed work on a movie about the life of Reinhardt, produced by Roger Randall-Cutler, he will start work on the first album of his six LP deal with Filmtrax, with Steve Howe as producer.

This is, in fact, in some ways an expansion of what has occurred this year for the company, who prepared a package of five New Age albums under the generic title of *Colors*, which initially shipped well over 20,000 of each title in the US. A new batch of these items

is in preparation, one featuring Irene Hume, of *Prelude*, using her excellent voice wordlessly as an instrument. As Hall remarks, "We believe there's an upsurge in jazz at the moment, which is why we've signed Birelli, while New Age music seems to appeal to those who like jazz as well".

Most Filmtrax soundtrack LPs are released through EMI, although the company also has close ties with Decca International, through whom a further label, London Filmtrax, has released an album of the best of British Film Music in conjunction with the celebrations sur-

rounding British Film Year, while also released is the soundtrack to another Hand Made Film, *Water*, starring Michael Caine and with music featuring Eddy Grant.

The expansion of the Filmtrax music publishing catalogue is continually happening, among recent acquisitions being Channel Music, Gem/GTO Music and Portman Films, while the company is actively looking for more catalogues which they can incorporate into what is fast becoming a major music publishing portfolio. New groups whom the company hopes to develop include *A Bigger Splash*, and the intriguingly named *Burt Reynolds' Chest*.

Over its comparatively brief (two-and-a-half years) lifespan, Filmtrax has expanded in a manner which is nothing short of remarkable. John Hall reports that this expansion is far from over, with negotiations with a major city financial institution, nearing a successful conclusion.

Arguably one of the "New Breed" of British public limited companies, Filmtrax displays an aggression combined with experience and artistic concern which must surely be the envy of everyone attempting to compete in this specialised, but highly lucrative, business.

The company at present consists of John Hall as Chairman, Tim Hollier as MD and George Lukan as the third director. Frank Rodgers is general manager of the record side, with Warren McVey as head of Sales. Simon Heyworth and Nigel Steele-Davies run Filmtrax Studios.

'We believe there is an upsurge in jazz at the moment which is why we've signed Birelli'

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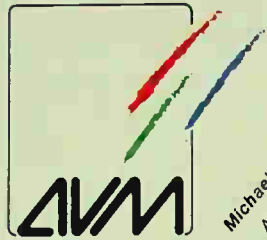
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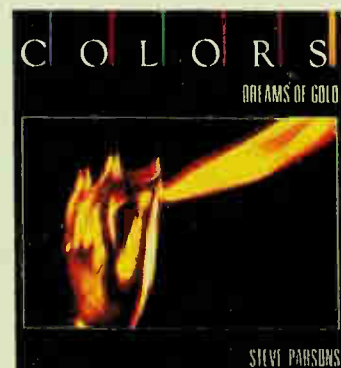
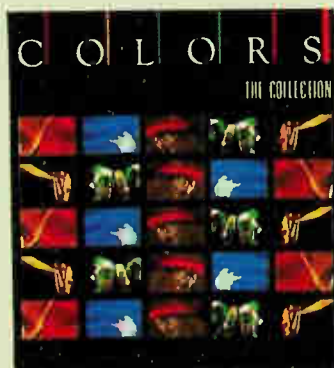
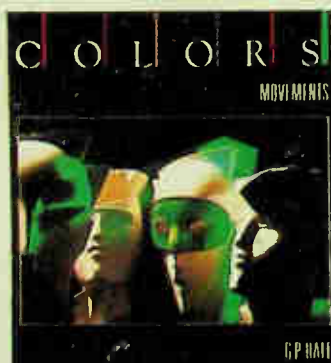
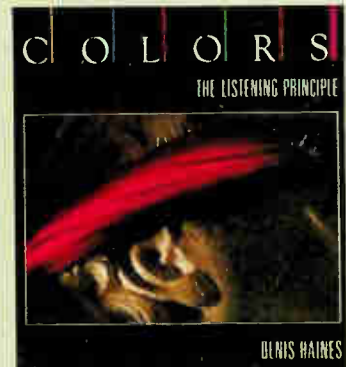
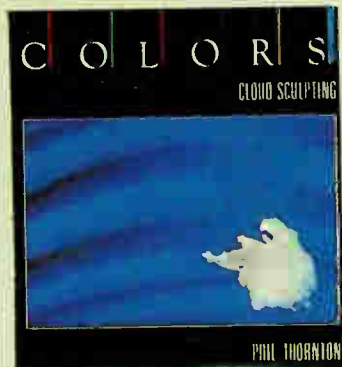
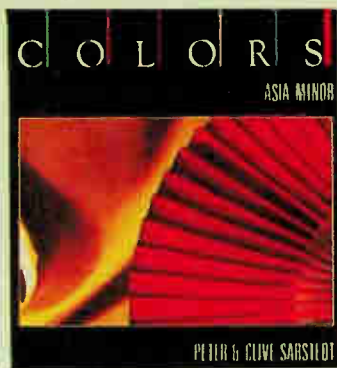
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 7 6 BACK IN THE HIGHLIFE, Steve Winwood Island
 8 5 RAISING HELL, Run-D.M.C. Profile
 9 7 TRUE BLUE, Madonna Sire
 10 8 THE BRIDGE, Billy Joel Columbia/CBS
 11 10 CONTROL, Janet Jackson A&M
 12 9 INVISIBLE TOUCH, Genesis Atlantic
 13* 13 TRUE COLORS, Cyndi Lauper Portrait
 14* 16 GRACELAND, Paul Simon Warner Bros
 15 14 NIGHT SONGS, Cinderella Mercury
 16 12 EAT 'EM AND SMILE, David Lee Roth Warner Bros
 17* 17 HEARTBEAT, Dan Johnson Epic
 18* 25 SOMEWHERE IN TIME, Iron Maiden Capitol
 19 19 RAPTURE, Anito Baker Elektra
 20* 24 TRUE STORIES, Talking Heads Sire
 21 18 REVENGE, Eurythmics RCA
 22 22 LOVE ZONE, Billy Ocean Jive
 23 23 RIPTIDE, Robert Palmer Island
 24 21 LIFE'S RICH PAGEANT, R.E.M. I.R.S.
 25 20 SO, Peter Gabriel Geffen
 26 27 5150, Van Halen Warner Bros
 27* 32 EYE OF THE ZOMBIE, John Fogerty Warner Bros
 28 26 TRUE CONFESSIONS, Bananarama London
 29* 36 CAN'T HOLD BACK, Eddie Money Columbia/CBS
 30* 38 WORD UP, Cameo Atlanta Artists
 31* 35 THIN RED LINE, Glass Tiger Manhattan
 32 28 PRIMITIVE LOVE, Miami Sound Machine Epic
 33 31 THEN & NOW... THE MONKEES, The Monkees Ansta
 34 33 LIKE A ROCK, Bob Seger & The Silver Bullet Band Capitol
 35 29 WHITNEY HOUSTON, Whitney Houston Arista
 36 30 PRESS TO PLAY, Paul McCartney Capitol
 37 39 QUIET RIOT If, Quiet Riot Pesho Oz
 38* 37 THE WAY IT IS, Bruce Hornsby & The Range RCA
 39* — THREE HEARTS IN THE HAPPY ENDING... Daryl Hall RCA
 40* — THE SPORT OF KINGS, Triumph MCA

Charts courtesy Billboard, October 25, 1986

* Bulletted awarded to those products demonstrating the greatest airplay and sales gain.

MUSIC WEEK 25 OCTOBER, 1986

More Album and Compact Discs on p10

WorldRadioHistory



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Table with columns: LPs, Cassettes, Artists/Titles, and prices. Includes releases like STETSON, JAZMINE, SHOWCASE, and OLD GOLD.

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Main catalog table listing various music releases with columns for artist, title, format, and price. Includes releases like ANTI-HEROIN PROJECT, BARRY CLAUDIA, and many others.

Vertical list of release titles and artists on the right side of the page, including 'Acid Rain', 'Am I Nothing', 'Amigo', etc.

LETITIA DEAN and PAUL MEDFORD. See New Albums for Distributors Codes.

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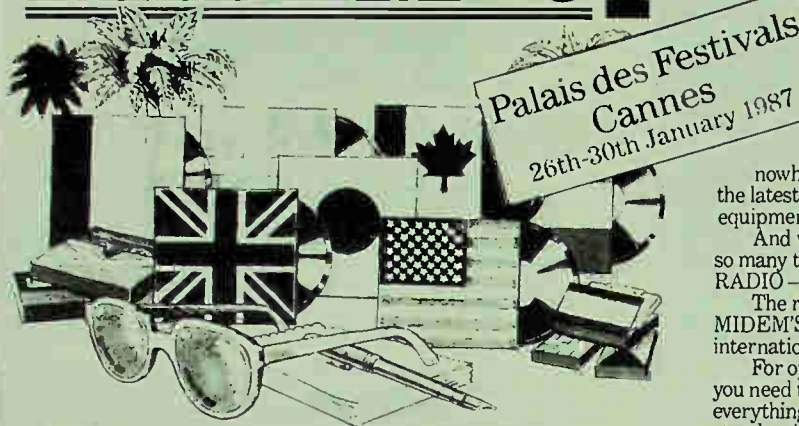
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D I A R Y

PLAUDIT OF the week goes to *Financial Weekly* for highlighting the impact on export earnings of the latest generation of UK hit acts — apparently amounting to a whopping £1.6 billion last year and outstripping several more conventional industries ... Pop stars certainly can make an impact and even Liberal leader David Steel was moved to ask for Paul McCartney's autograph (supposedly for his daughter) at last week's British Video Awards. McCartney apologised that the star of his award winning *Rupert And The Frog Song* was not there in person, but explained he was rehearsing for the film follow-up — *Rupert: First Blood*. This first ever awards bash — which benefited Great Ormond Street Hospital — went off well and the only small hiccup occurred when compere Val Singleton introduced award winner *Steve Bernard* as the boss of RAC/Columbia ... CBS TV's 60 Minutes news show sent a team over from New York recently to interview MCA MD Dave Ambrose ... Meanwhile, in New York one of the most sought after reads is a profile of CBS Records Group chief Walter Yetnikoff in November's edition of *Esquire*. Apparently liberally spiced with Yetnikoff-isms and anecdotes from others regarding his negotiating style, the piece is titled *King Of The Schmooze* ... Percy Dickins, former *NME* ad director and father of WEA's Rob and agent Barry, is now dabbling successfully in a part-time antiques business ...

BOB GELDOLF may have missed out on the Nobel gong (one wag suggested it was because too many people had heard of him) but at least he's getting a special profile on The Tube next week ... Max Headroom is certainly making headway financially for Chrysalis — he's heading an £18m Coca-Cola advertising counter-attack against rival Pepsi and been signed for a further two years, which means he's picking up an estimated £1.4m in royalties this year and double that amount next year. The computer assisted star is even picking up £70,000 for featuring in a 1987 calendar ... Everyone was on the edge of their seats waiting for Whitney Houston to reveal the identity of the "very special man" in her life. Had she stopped her Wembley set to announce her engagement? Nope, she just wanted to blow a kiss to Arista-boss-in-the-front-row Clive Davis. The perfectly synchronised concert was matched by synchronised swimming at The Sanctuary on Friday night to celebrate Ms Houston's first UK tour. Several RCA/Ariola overseas bigwigs, such as Greg Fischbach and Monti Luetfner, stepped in (one guest even stepped into the goldfish pond in the crush), and bosses from other companies to turn out included WEA's Rob Dickins and CBS's Paul Russell ... Phonogram just won't give up — having easily broken the previous target of 2m units for Dire Straits' *Brothers In Arms*, all the stops are being pulled out for the new quest of 3m albums ... Well done Independent Radio for raising £2.6m for charity during the last financial year.

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SILVER STEWART: Radio One DJ Mike Smith and producer Chris Lycett receive silver discs from 10 Records for their assistance with Jermaine Stewart's *We Don't Have To*.



ELMER Magnificent 7 BERNSTEIN (right), co-presenter of BASCA's Gold Badge Awards last Wednesday, chats with BASCA chairman Don Black and council member Mike Batt.



I WON the cup: WEA UK salesperson of the year Phil Gibbs celebrating with chairman Rob Dickins (left) and sales director Jeff Beard.



LIGHT FANTASTIC: Chris De Burgh with A&M executives and platinum discs for his *Into The Light* album and gold discs for the single, *Lady In Red*.

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COMMENT

There was a story doing the rounds at the time of Virgin's earlier call on City funds last year that one hard-nosed City gent — obviously impressed by Richard Branson's transatlantic exploits by sea and air — commented, on reading the prospectus: "Oh, he sells records as well, does he?"

Whether or not that particular tale is true, the Branson profile — which makes him the best asset not on the company's books — means that the Virgin flotation next month will arouse much more interest than it deserves on a purely financial basis. The pin-striped types likely to be pumping money into Branson's empire will surely gain much more kudos from backing a man who has powered across the Atlantic in a boat than from backing boring old British Gas.

But that doesn't mean that hard bitten investors will suddenly go starry-eyed. They are looking for a solid but hopefully financially exciting investment and that means analysts will be taking a close look at the music sector in general to see how it shapes up. The recent track record is not sparkling, with the latest crashes involving Elcotgrange (better known as Stiff) and Towerbell. Yet one hopes they will look a bit deeper than that.

Like all good companies, even Virgin has had a couple of dodgy moments in the past but its overall track record is singularly impressive and when Branson says he wants to build Virgin into "the greatest entertainment group in the world", I for one wouldn't scoff. And there should be no jealousy of his success around the music business for a strong Virgin will signal a strong UK record industry and benefit everyone.

The reasons for seeking an injection of funds is to expand in the US and to take on more of the big projects that inevitably come the way of the entrepreneurial Branson. The American market can be a deceptively big meal to digest and one hopes that Branson doesn't bite off more than he can chew as a Virgin failure would deal a mortal blow to City confidence in music. But then again what does someone who has built his retailing, music and visual divisions into a business reckoned to be worth £250m need with advice from me?

David Dalton



FUELLED UP: That Petrol Emotion pose with Polydor executives after signing a worldwide deal with the company.



TEAM SPIRIT: Some of the WEA UK party getting together at the WEA Europe Roadshow in Montreux.



REAL SILVER: PRT's sales force are presented with silver discs for sales of *The Best Of Real Thing*.

